MARVEL Age® 140

MASTERPIECE ARTISTS!
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This is it. . .

. . .The last MARVEL AGE. You got the reasons last issue, now it's time to turn forward again.

We've gone out with a *bang* over the last few months: The *Spider-Man*, *Iron Man*, and *Fantastic Four* cartoons, The Brothers Hildebrandt, Flair cards, Neil Gaiman, movies, Batman, Archie — you name it, we've had it. And I've had the chance to work with some of the best writers, artists, and editors the business has to offer.

This is really just a jumping *on* point — soon you'll see the best of our creative staff shifting toward new, exciting projects. Anya Martin, Al Ortega, Tom Russo, Steve Vrattos and company will rub elbows with Dan Abnett, Chris Bachalo, Scott Benson, J.M. DeMatteis, Andy Lanning, Tom Morgan, and a bunch of the other top creative folks.

For now, I want to thank Steve Alexandrov, Al Bensew, Deb Brust, Dan Buckley, Pete Cooper, Chris Ebel, Dawn Geiger, Alison Gill, Gary Guzzo, Mark Gruenwald, Tom DeFalco, Stan Lee, Mark Mazz, Marc McLaurin, Fred Mendez, Virginia Romita, Renée Witterstaetter, and *especially* Joe Caponsacco, Jim Hoston and Michal Kraiger for their work and support that brought MARVEL AGE firmly into the '90s. It's been a terrific book — better than most people ever realized — and they proved themselves consummate professionals. I'm sure I've forgotten a few who I'll remember after this has gone to the printer. Forgive me.

Before we end, one sad note. As I was preparing this issue, I learned of the passing of Don Thompson, editor for *Comics Buyers' Guide*. In my former publicity position I came to know Don as a fellow professional and a friend. He was a good person, and he loved comics. We're all a little poorer with his departure.

— Steve Saffel

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Up Front

VIVA ITALIA

Marvel Italia officially commenced operations in Bologna on March 17, 1994 with a five-person staff — including Managing Director Vincent Conran, Editorial Director Marco Lupoi, and Marketing Director Simone Airoldi — and the launch of five titles translated from the American editions: **GLI INCREDIBLI X-MEN** (The Uncanny X-Men), **L'UOMO RAGNO** (The Amazing Spider-Man), **DEVIL & HULK** (Daredevil and Hulk), **FANTASTICI QUATTRO** (Fantastic Four), and **I VENDICATORI** (The Avengers).

According to Conran, each of the series premiered with gold covers, which sold out rapidly. "Those books are now collectors' items with very high prices," he said. They were followed in April by eight more series, and Lupoi revealed that Marvel Italia plans to be publishing 19-20 books by summer.

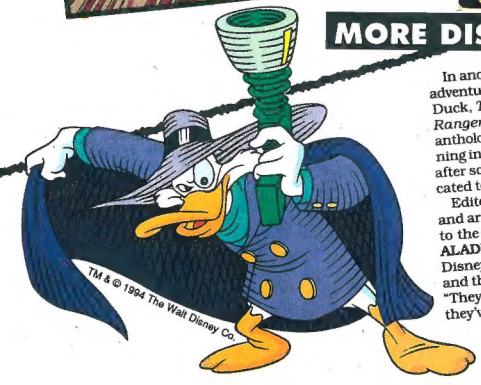
Conran noted that formation of an Italian office was necessary because "we were dealing with several licensees who were publishing our books, but they lagged, to various degrees, behind the U.S. publishing plan, which made things difficult when we wanted to do a crossover. There was not proper coordination.

"It's a very lean and mean operation," he commented. "It's a highly motivated team, and this is a very exciting venture."

MORE DISNEY MAGIC

In another team-up between Marvel and Disney, adventures based on the television cartoons *Darkwing Duck*, *TaleSpin*, *Goof Troop*, *Duck Tales*, *Rescue Rangers* and *Bonkers* will be published in a comics anthology series entitled **DISNEY AFTERNOON** beginning in September. The cartoons are currently featured after school in many areas of the country on a syndicated television program of the same name.

Editor Sarra Mossoff is working with Disney writers and artists to ensure that the Marvel comic is true to the cartoons. "The quality is right up there with **ALADDIN**, **BEAUTY & THE BEAST**, and all the other Disney books we're doing," she said. Of the cartoons and their humorous characters, Mossoff explained, "They're kind of like Disney's [next] generation, and they've really caught on."



THE INSIDE TRACK

The soon-to-debut series from the **X-MEN** family, **GENERATION X**, will be the subject of the first **MARVEL COLLECTORS' PREVIEW**, and is scheduled to hit stands in August. A 48-page magazine designed to bring readers behind the scenes of this major Marvel project, it will feature a cover by **GENERATION X** penciler Chris Bachalo and interviews with Bachalo and series writer Scott Lobdell. The issue will also contain an episode guide to the popular **X-MEN** television cartoon, an examination of the show's new season, an interview with the mastermind behind the successful Toy Biz **X-MEN LINE**, and even a whimsical look at the curriculum facing the mutant students of The Massachusetts Academy, and the students who *didn't* make the grade.

Editor Steve Saffel is already planning an **IRON MAN/FORCE WORKS COLLECTORS' PREVIEW** for September and a **SPIDER-MAN COLLECTORS' SPECIAL** for October. According to Saffel, "With these specials, Marvel is jumping headlong into the multi-media arena in which we play, because we have such extraordinary ties with the folks in the film, toy, card, and book worlds. And with such total access we can exploit those ties to explore all of our projects in exciting detail."

STRIP TEASE

As a result of an historic collaboration between Marvel and King Features Syndicate, some of America's most famous newspaper comic strip characters will star in Marvel series. A four-issue **PRINCE VALIANT** series will debut in October, written by Charles Vess, best known for his artwork for the **SPIDER-MAN: SPIRITS OF THE EARTH GN**. The series will be penciled by John (**CHILLER,** Clive Barker's **HELLRAISER**) Ridgway, who, Editor Tom Daning said, "brilliantly captures the Hal Foster style from the famed Prince Valiant strips."

In December, a three-issue **PHANTOM** limited series will arrive in stores. Based on the popular strip by Lee Falk, **PHANTOM** will be written by David DeVries and penciled by Glen Lumsden, both of whom are famous for comics work in their native Australia.

Another Falk strip, **MANDRAKE THE MAGICIAN,** will become a three-issue limited series in February, combining the talents of writer Mike (**THE SHROUD,** *Green Lantern*) Barr and artist Rob (**SINKING GN**) Orteleza, who is *painting* the series.

Rounding out the Marvel/King roster is **FLASH GORDON,** a two-issue limited series written by Mark (*Cadillacs and Dinosaurs*) Schultz. Industry legend Al Williamson (**SPIDER MAN 2099,** *Star Wars,* **DAREDEVIL**) will pencil and ink the series. "This is a momentous event," Daning enthused, "because Al used to do the art for **FLASH GORDON** in the fifties and sixties for Charlton [the strip's original publishers], and it's also his first penciling work in *many* years."

Although each of the series will strive to maintain the elements that contributed to the strips' immortality, Daning was quick to point out, "These are *not* your father's comic books. These are great super hero adventures, with the exception of Prince Valiant, whom you might call a super hero for The Dark Ages.

"The books are *loaded* with action," he promised, "and kids'll *really* dig that."

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ASTONISHING UPDATE

The *Marvel Milestone* specials have been scheduled for fall release. These spectacularly-painted bookshelf editions will celebrate three of Marvel's seminal series with brand-new adventures teaming up the original stars of the titles.

TALES TO ASTONISH by Peter (**HULK**) David and John (*Streets*) Estes will pit The Hulk, Henry Pym, and The Wasp against Loki, God of Mischief, and will be on sale in early October. **STRANGE TALES** by Kurt (**MARVELS**) Busiek and Ricardo Villagran offers the bizarre teaming of Nick Fury, The Human Torch, The Thing, and Dr. Strange, and is set for an early-November release. **TALES OF SUSPENSE** by James (*Golden Age*) Robinson and Colin (*Judge Dredd*) MacNeil also involves Nick Fury, director of **SHIELD**, and re-unites Iron Man and Captain America in a mission slated for early December.

AVENGERS SECRETS

". . . This'll tell you everything you want to know and more," said Editor Tom Brevoort of his newest project, **THE OFFICIAL MARVEL INDEX TO THE AVENGERS**. "Like the one we did for The X-Men," he continued, "it'll feature cover reproductions, story summaries, and list creative teams. If you're an Avengers fan, you won't be able to sleep at night without these indexes!"

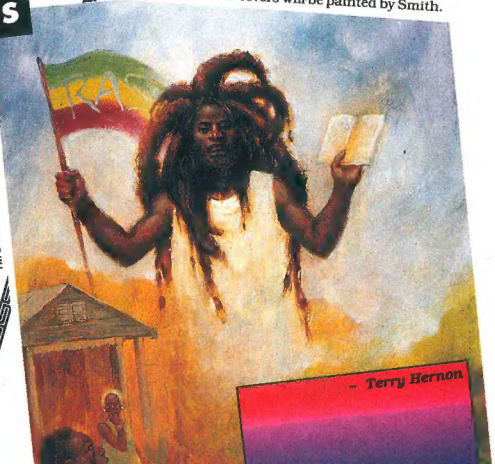
Each of the six issues will feature a new cover, colored via computer, and will index approximately sixty books in the **AVENGERS** series. **OFFICIAL MARVEL INDEX TO THE AVENGERS #1** will debut in August with a new cover by Ray Lago, who is known for his painted work for the *Marvel Masterpieces* and *Fleer Ultra X-Men* card series.

LIFE OF A LEGEND

Bono, of the popular rock band U2, will write the foreword to the biographical three-issue Marvel Music bookshelf series about the international reggae legend, Bob Marley. Entitled **BOB MARLEY: TALE OF THE TUFF GONG**, the trilogy is scheduled to begin in August.

The issues will be individually subtitled Iron, Lion, and Zion, after the Marley song. Editor Mort Todd noted the books will detail periods of the musician's life chronologically, from impoverished roots to world-wide influence. Book One: **IRON** will also include an exciting painted history of Jamaica, Marcus Garvey, and The Rastafarians.

BOB MARLEY: TALE OF THE TUFF GONG will be illustrated with painted finishes by Jamaican artist Tennyson (**BOOK OF THE DEAD**) Smith from the pencils by veteran artist Gene Colan, who is best known for his work on **DAREDEVIL**, **TOMB OF DRACULA**, and **IRON MAN**. Charles E. Hall (**THE SCREWTAPE LETTERS**) will write the series, and the covers will be painted by Smith.



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THE BROTHERS HILDEBRANDT:
FROM A GALAXY FAR, FAR AWAY TO THE MARVEL UNIVERSE

One would think that brothers who have journeyed to Camelot, Never Never Land, and The Death Star should take in stride a visit to 387 Park Avenue South. But when the famed fantasy illustrators The Brothers Hildebrandt entered the New York offices of Marvel Comics, each felt like a character in their paintings: like a wide-eyed Dorothy stumbling into the Emerald City of Oz. "It's a total trip — going to Marvel is like going to Mecca," Tim Hildebrandt exclaimed.

Even after selling more than a million calendars, winning numerous awards, and amassing a legion of admirers that includes Robin Williams and Michael Jackson, Greg and Tim Hildebrandt remain the fantasy fans they have always been. Now they stand poised to unleash their acclaimed work upon the comic book world through a series of posters and the next set of trading cards known as *Marvel Masterpieces*.

THE SEEDS OF FANTASIA ARE PLANTED

The twins, born in 1939, grew up in a world that might seem a bit drab to today's youth. They had no television, malls, music videos, or Nintendo. What they *did* have were overflowing imaginations, lavishly illustrated books to fuel their dreams, and parents who encouraged their creativity.

"We used to make costumes — homemade costumes — and run around the woods," Greg remembered.

"Our mother used to ask us what we wanted for Christmas, we'd give her a list. . .we want pieces of colored cloth, red, yellow, blue, green for Green Lantern, purple for Batman. . . and we never got it. Every Christmas there'd be this elaborate puppet set and a Lionel train, but no cloth; 'where's my cloth? I want cloth!' So what my father did, he'd bring home from work white cloth samples that were going to be thrown out. . . we'd color them with colored chalk to get the colors we wanted. I remember we made a Superman costume and got out on the roof of my parents' house, which was only one story, and leapt off the roof into the back yard," Tim added.

The two were enamored with all forms of fantasy from the times: science fiction novels and films like *Frankenstein* and *War of the Worlds*, comic strips like Burne Hogarth's *Tarzan* and Alex Raymond's *Flash Gordon*, and N.C. Wyeth's illustrated classics. It was the work of Walt Disney, however, that struck them like a lightning bolt.

"There was that thick Disney book — that must have been in the '40's, we must have been five or six years old — particularly I remember the image of the dwarves walking over that log bridge. . .and the witch stirring her cauldron, and a low light coming from the cauldron down in the dungeon with the pillars. . . . I think everything you think of, in terms of lighting, it set it up," Tim explained.

Along with Disney books, the classic animated feature *Pinocchio* continued the Disney obsession. "It was the very first film that our mother took us to see. We were five, and it was actually a reissue of Disney's *Pinocchio*. That movie had an overwhelming impact. It was as if Walt Disney was up in the projection booth drawing all the pictures you saw," Tim recalled.

"It made me want to do that, you know? So what did you do at that time? We were very young, so you took that book home and you simply drew it, you copied it. . . .I mean, everybody did that, that was just a given, wasn't it? I mean, that's what we used to do — draw comic book covers," Greg said.

Photographs by Christopher Ebel

"I remember sitting down there and just simply copying the covers. Not tracing it, but copying the cover — all the thick and thin lines which were, of course, done with a brush. But we just had a pencil," Tim related.

What was it about fantasy that so captivated the twins? "It's got no limits or bounds to it. It's total imagination running loose. . . . Obviously it has its own rules and laws, but hell, it's 'anything goes'. . .everything is bigger, people fly, it's mythic," Tim explained.

"Its appeal is that it's wild and unbottled imagination," Greg stated.

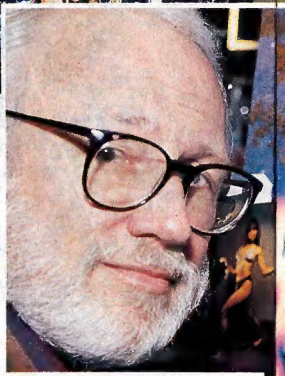
A CAREER IN WONDERMENT

Except for a brief stint as students at Meinzinger's Art School in Detroit, the brothers embarked on a career in illustration without formal instruction.

"We're self-taught painters, so we never learned any techniques from school. We never had one painting lesson in our life, so everything we found out is painfully found every step of the way," Greg said.

"That's the success of it — if you do a project, whatever it happens to be, and you find out something *new*, that you never did before. . .to me, that's getting somewhere," Tim added.

The duo took the opportunity to learn new techniques during years of making a living through illustration. Then, in 1976, they exploded onto the art scene through a Ballantine Books' calendar based upon J.R.R. Tolkien's *The Lord of the Rings*. The fame that accompanied this assignment allowed the twins to pursue the dreams of their childhood. "Up to that point we were illustrators, pretty successful at it, but all over the place doing *Reader's Digest* advertising, commercials. . . a cat food box with a smiling cat with a fork in his hand...a toilet training book. . . .I mean, you've got to pay those bills, you've got to eat," Tim recalled.



"But this meant freedom, independence. . .not being connected to having to take on jobs that you didn't want to take on — more freedom to choose. . .and a real fandom, a fan following," Greg said. Their fan base multiplied exponentially with the completion of the world-famous original STAR WARS poster. Those familiar with the films know that the characters' faces painted on the poster only faintly resemble those of the actors. The brothers have a humorous and remarkable explanation.

"At about three o'clock in the afternoon we get this call from this advertising agency. . .and we had a reputation from doing *The Lord of the Rings*," Greg recounted. "They said, 'would you be interested in doing a science fiction poster?' Tim and I were in our studio, hunched over our drawing boards. . .and you know how it is when you're into a project, you don't want to do anything else. . .we were deep into it. And it went flying around: 'Star Wars? I don't want to deal with that'. . . We had never heard of it. . . and we're sitting there and drawing and said, 'What do you think?' So we called back and said, 'yeah, we'll do it,' and he said 'Can you come in here and do it now, because the film's coming out in nine days.' So we got some 8 × 10 glossies. . .we had no likenesses of Mark Hamill or Carrie Fisher. We said, 'we have nothing to go on,' and they said, 'It's unimportant, because they're unknowns.'

"We didn't have any time to get a sketch approved, so we did a layout together. It was late by this time. . . I don't know, midnight. I went to sleep and Tim started to paint it, and then he woke me up and I started to paint it, and we did that for 36 hours," Greg continued. "He slept and I painted, I slept and he painted . . .and then we packed it up and brought it back to the city and they liked it and used it. But by then, there wasn't much choice to do anything because they had to get it in the papers!"

"The claim to fame that took 36 hours to paint," Tim summed up.

The Brothers continued in their careers, together and apart, illustrating numerous calendars, magazine and book covers, movie posters, and children's books. Along with their friend Jerry Nichols, they wrote and illustrated the fantasy novel *Urshurak*, which reached *The New York Times Bestseller List*. Through the years, their work has been displayed in galleries across the United States, while they have won several awards — such as the Gold Medal from the Society of Illustrators. Now reunited after 12 years of working solo, they have formed a relationship with Marvel Comics which will bring their work to an audience that may never have experienced the magic that is The Brothers Hildebrandt.

A MARVELOUS CONNECTION

"I was hellbent on getting into comics. . .wondering why I had been overlooking this all my entire professional career when, as a matter of fact, we had grown up on it and loved it so much, and it was a primary influence. . . .I collect comics, old ones and new ones. . .so I finally said, 'Let's get into it.'" Greg explained.

"Jean Scrocco (their agent) wrote a letter to Stan (Lee), not knowing that he wasn't involved in the books anymore. So Stan called back and said, 'Look, I'm not involved in the comics anymore, but here are the people to get ahold of over there,'" Greg said.

"I said to Tom (DeFalco, editor in chief of Marvel), 'I want to do something. What can I do?' — which was big and broad and generic and non-focused. He said, 'Well, let me think about it.' Then we went back and had lunch with him and he said, 'How about a card set?' and it was like, 'A whole card set?' And then it got down to, 'Well, how about a 100 or a 155 cards?' So, naturally you go for 155. . .man, it's like, let's do it, what the hell," Greg elaborated.

But the acclaimed artists did not waltz into Marvel expecting the red carpet reception they received. "When I went there, I had this whole internal conversation, I had to prove myself. I wanted to do comics, but I had to go over to Marvel and prove that I could handle this kind of thing before they'd ever look at me. And I was really surprised that everybody over there knew about all the stuff that we had done," Greg revealed.

After exploring the realms of Tolkien and TSR, what attraction does the Marvel stable of heroes hold for the twins? "Hey, they look cool, man. Being a visual person, that's got to be number one to me. . .personality, the colors, the costumes. . . it's a turn-on to draw this stuff," Tim added.

"First of all, they can do something I can't. They can fly, they emanate rays. . .it's stuff I want to do. I want

to fly, [have] the ability to do all this stuff, and to get away with dressing like that. It's the wish fulfillment thing — it draws on you, you can become that, you can be there, you can be the whole scene, you can be the whole effect," Greg said.

"That's what illustrating is all about to me, creating *that*. . .you don't hold yourself back," Tim continued.

"It's like Tom DeFalco said, it's all passion. You just jump in the middle of it and let it run you," Greg finished.

MASTERPIECES IN THE MAKING

This unbridled passion will erupt in the form of fully painted posters which will arrive in stores beginning in July, and the next set of *Marvel Masterpieces* trading cards, which should see release by the middle of October. Those at Marvel involved with the production of these pieces are thrilled with the brothers' commitment, and anticipate great works from the pair.

"They're the top fantasy artists, they're at the top of their field — their style is wonderful, they're wonderful people to deal with, and they've spent their lives doing fantasy illustration, and that's what we do. . .so it's a perfect match," Associate Editor Sarra Mossoff said.

Mossoff is the editor of Marvel's poster line which will include posters of X-MEN 2099, SILVER SURFER & THANOS, and X-MEN (from the trading cards) by the Hildebrandts. She, along with Special Projects Executive Editor Bob Budiansky, is overseeing the process that will bring the paintings from the brothers' brushes to the consumers' collections. Both Budiansky and Mossoff have nothing but praise for the Brothers and their work.

"I think lighting is my favorite thing (about their art). I think the way they use lighting, the picture becomes so three-dimensional. In the art world, separate from comics, telling someone that their work is photographic [can be] an insult, because artwork should be an interpretation of reality, and if all they're doing is capturing reality then they've failed. But I think in our medium, when the characters feel heroic, and yet you

can say there's a photographic quality to it. . .they look like they could be real. . .that's *really* hard to do. There are very few people in this business who can do it, and the Hildebrandts manage to do it every time," Mossoff said.

"They have a wonderful imagination, and they try to get to the core of every character. There's a passion in their work that shows itself to anybody. The quality of their work, the feeling that these [characters] are *real*, comes right through the canvas. . . .You can't pay someone to do that, they do that on their own, and that's what makes their work so successful," Budiansky explained.

"Apparently working for Marvel was a dream come true for them. . .and who knew? We could have had them working for us twenty years ago!" he lamented.

A FANTASTIC FUTURE

Bristling with excitement, Greg and Tim Hildebrandt point to the renderings of Marvel heroes covering the walls of their studio in Morris Plains, New Jersey, and talk of current and future projects. "I'm working on *Captain America and the Red Skull* (poster) and Tim's doing *Silver Surfer/Thanos* (poster). The two of us did the *X-Men 2099* (poster). We also did a two-page spread for the swimsuit issue," Greg said.

Tim expressed a desire to tackle some of Marvel's most popular characters, namely Ghost Rider, Spider-Man, and The X-Men.

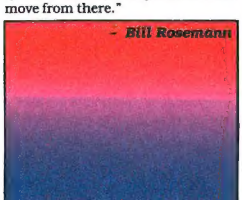
"I love Captain America, because you've got all the history to go back to — the Nazi fighter and all that stuff . . .I'd love to do something with that. Actually, one of my objectives, down the road — no specific plan about this yet — is to take on a monthly book. . . .I've never done it," Greg revealed.

Whatever their involvement with Marvel, the twins are thrilled just to rub imaginary shoulders with thunder gods, web spinners, and mutants. "We used to collect cards as a kid, and now we're creating our own. . .it's pretty wild, it's still hard to conceive," Greg said.

Photographs by Christopher Ebel

"What's so great is that feeling is still there. It doesn't go away after you get to a certain age. I'm still a fan, bigger than ever, it doesn't diminish, and that's great," Tim added.

"What we're trying to do is work out a good relationship with Marvel, [one] that keeps us all happy," Greg said, "We're going to take it one step at a time and see how everybody likes it — if we like it, if they like it — and move from there."



FLEER

MARVEL MASTERPIECES 1994

This October, Fleer's fifth Marvel trading card set — *The Fleer Marvel Masterpieces* — will mark another first: it will be the first Marvel set fully painted by world-renowned fantasy artists, The Brothers Hildebrandt.

Greg and Tim Hildebrandt are no strangers to comic trading card fans. Their painted work appeared in the *Fleer Ultra X-Men* set (so popular that Marvel will adopt at least their nine-card subset as a poster later this year). With *Masterpieces*, the brothers set their brushes to the painting of a 155-card set: portraits of every major character in the Marvel Universe.

John Taddeo, Fleer's Marketing Manager, noted, "Over the past year, Greg and Tim have established themselves as true fan favorites in the direct comic and card markets and to collectors beyond. Their work on *X-Men Ultra* yielded some of the most popular cards ever released. We're excited to have them working on this project."

Each *Masterpieces* card will be enhanced with gold foil stamping and double-sided UV-coating. In addition to the core set (below), there will be five limited edition chase cards produced using Fleer's "Power Blast" technology, which premiered on the *Ultra X-Men* "Fatal Attractions" subset cards and uses a special metal foil ink to enhance the art.

MARVEL MASTERPIECES Cards

- ☐ Checklist
- ☐ Ant-Man
- ☐ Apocalypse
- ☐ Archangel
- ☐ Beast
- ☐ Bishop
- ☐ Black Bolt
- ☐ Black Cat
- ☐ Black Knight
- ☐ Black Panther
- ☐ Black Widow
- ☐ Blackout
- ☐ Blackwulf
- ☐ Blade
- ☐ Blastaar
- ☐ Blaze
- ☐ Blood Wraith
- ☐ Bloodaxe
- ☐ Bloodhawk
- ☐ Cable
- ☐ Capt. America
- ☐ Capt. Universe
- ☐ Carnage
- ☐ Century
- ☐ Cerebra
- ☐ Chamber
- ☐ Colossus
- ☐ Cyclops
- ☐ Daredevil
- ☐ Deadpool
- ☐ Deathlok
- ☐ Demogoblin
- ☐ Domino
- ☐ Doom 2099
- ☐ Dr. Doom
- ☐ Elektra
- ☐ Exodus
- ☐ Evilhawk
- ☐ Fin Fang Foom
- ☐ Firestar
- ☐ Galactus
- ☐ Gambit
- ☐ Ghost Rider
- ☐ Ghost Rider 2099
- ☐ Giant-Man
- ☐ Goddess
- ☐ Green Goblin
- ☐ Grim Reaper
- ☐ Guardian
- ☐ Havok
- ☐ Hawkeye
- ☐ Hulk
- ☐ Hulk 2099
- ☐ Human Torch
- ☐ Husk
- ☐ Iceman
- ☐ Invisible Woman
- ☐ Iron Fist
- ☐ Iron Man
- ☐ Jack of Hearts
- ☐ Jean Grey
- ☐ Jubilee
- ☐ Juggernaut
- ☐ Junkpile
- ☐ Justice
- ☐ Kingpin
- ☐ Klaw
- ☐ Krystalin
- ☐ Kymaera
- ☐ Legacy
- ☐ Lilith
- ☐ Lizard
- ☐ Loki
- ☐ Lyja
- ☐ M
- ☐ Magneto
- ☐ Mandarin
- ☐ Meanstreak
- ☐ Medusa
- ☐ Mephisto
- ☐ Metalhead
- ☐ Mondo
- ☐ Morbius
- ☐ Morg
- ☐ Mr Hyde
- ☐ Mr. Fantastic
- ☐ Namor
- ☐ Nebula
- ☐ Nick Fury
- ☐ Night Thrasher
- ☐ Nightcrawler
- ☐ Nightwatch
- ☐ Nova
- ☐ U. S. Agent
- ☐ Odin
- ☐ Penance
- ☐ Phoenix
- ☐ Professor X
- ☐ Prowler
- ☐ Psi-Lord
- ☐ Psylocke
- ☐ Punisher
- ☐ Punisher 2099
- ☐ Quasar
- ☐ Random
- ☐ Red Skull
- ☐ Ravage
- ☐ Rhino
- ☐ Rogue
- ☐ Sabretooth
- ☐ Sauron
- ☐ Scarecrow
- ☐ Scarlet Witch
- ☐ Scorpion
- ☐ Shadowcat
- ☐ Shatterstar
- ☐ She-Hulk
- ☐ Shroud
- ☐ Siege
- ☐ Silver Sable
- ☐ Silver Surfer
- ☐ Skin
- ☐ Skullfire
- ☐ Solo
- ☐ Spider-Man
- ☐ Spider-Man 2099
- ☐ Spider-Woman
- ☐ Starhawk
- ☐ Storm
- ☐ Strange
- ☐ Synch
- ☐ Terrax
- ☐ Thanos
- ☐ Thing
- ☐ Thor
- ☐ Thunderstrike
- ☐ Typhoid Mary
- ☐ Tyrant
- ☐ Ulik
- ☐ Vengeance
- ☐ Venom
- ☐ Vision
- ☐ War Machine
- ☐ Warlock
- ☐ Werewolf
- ☐ White Queen
- ☐ Wolverine
- ☐ Wrecker
- ☐ Xi'an

Jerry A. Nowak

HE'S BACK... COMIC BOOK™

"It's BEEEEEEEEEEEG! Heh-heh-heh-heh-heh."

A 64-page, 9 x 12 comic book?! But it won't fit in a bag.

"Nyuhhhhhhhhhhhhhhhhhhhhh-hhhhhhh-heh-heh."

Given his maniacal laugh, it seems Mort Todd doesn't care that the new title he's editing for Marvel is too large for traditional-size comics plastics. But then, he *had* asked Ren and Stimpy creator John Kricfalusi to formulate a new Marvel title employing the mad genius that gave birth to the Nickelodeon cartoon hit. And Kricfalusi is hardly known for conventional super hero concepts.

"We were contacted by a few comic book companies," Kricfalusi said. "Marvel was the first one not only to propose an actual deal, but also to be totally enthused about how we wanted to do the comic book."

"He wanted the crudd iest paper possible, and he was also thinking of blowing up the [color] dot screen," added Todd, who is also currently developing the highly anticipated licensed *Marvel Music* line.

"Yeah, we want rat hairs in it — wood pulp," Kricfalusi said, never afraid to be controversial. "Three dots a page."

"They do have treasury-sized bags, you know!" Todd continued to rant. "It's just a little shorter, so just tape over your flap and preserve 'til the bomb drops."

"Just by making it wider, [we make sure] you have to hold it with both hands, like when you first discovered comic books," offered Richard Pursel, who will act as Spumco-based editor and one of the series' chief writers. The rest of the writer/artist team will include such members of the original *Ren and Stimpy* team as Vincent ("Rubber Nipple Salesman") Waller and Jim ("Space Madness") Smith, whom Kricfalusi dubbed "the world's most manly cartoonist," as well as Spumco designers/animation layout artists Mike Fontanelli and Charlie Bean.

Okay, so they just don't care if kids want to collect it. According to Kricfalusi, he just wants the best size and format possible to showcase the unique Spumco comedic sensibility that glued kids and adults to the television during *The Ren and Stimpy Show*. And he wants to take it one step *further* with even cooler and funnier characters. With Marvel's support, in a non-code project (like **BEAVIS & BUTT-HEAD**), Spumco's creations will be uninhibited by content restrictions. The key word will be "fun." In fact, in an era of holograms and foil covers, even the *name* of this for-now bi-monthly title, due to premiere this fall, will be ungimmicky. It's **COMIC BOOK**.

"When Daffy Duck bought a comic book, it was always '**COMIC BOOK**', and there was nothing else on it," Pursel explained. "John always said he'd like to do a comic book and call it, simply, '**COMIC BOOK**!'"

The book will be divided into several lead stories starring Jimmy the Idiot Boy and George Liquor, the latter character whose rights Kricfalusi retained when he and Nickelodeon had their much publicized parting of the ways last year. Liquor, whom Kricfalusi affectionately describes as "based on a typical American dad," was the maniacal, bug-eyed macho guy who tried to coach Ren and Stimpy to take top ribbon in "Dog Show", and to hammer in the crucial balance between love and discipline in the notorious "Man's Best Friend", still never aired.

"George thinks it's his comic," Kricfalusi said. "When his stories start, he'll talk to you. We're doing a feature where George teaches you how to be a man — how to fish and hunt. George says, 'Hi, welcome to my comic book,' then he teaches you the *manly* way to capture lower life forms."

As for Jimmy, loyal viewers will recall that crest of lithesome yellow hair, those cheerful slightly-crazed beady eyes, that oozing giant drop of spittle, and those smacking big red lips. When he appeared at the end of the credits for the first two seasons of *Ren and Stimpy* he launched a flurry of inquisitive fan letters. To whom did this goofy, geeky, vaguely poultry-like face belong, so blithely eager to announce that the "The Danes call it quality"?

"He has a bunch of different names," Kricfalusi offered. "We started with 'Jimmy the Hapless Boy'. Well, actually we started with 'Jimmy the Retarded Boy', but I don't know, it's a little politically incorrect. So people started to ask us, 'when do we get to see Jimmy the Unfortunate Lad?' Everybody makes up their own name, so we decided these are all great names. We decided to use a whole bunch of them rather than just have him being The Hapless Boy."

The main gist is that Jimmy is an idiot — George Liquor's adopted idiot nephew. (More back-story on Jimmy can be found in numerous articles about Spumco in *Wild Cartoon Kingdom*, an offbeat news magazine produced by *Film Threat* magazine editor/publisher Chris Gore which covers what Kricfalusi refers to as the "dog-eat-dog world of cartoons.")

Jimmy is precisely what his name indicates — an idiot. He is also George Liquor's nephew, who is mostly a boy but sometimes a chicken and lives behind Liquor's house in a coop. This chicken-boy dichotomy is part of what Kricfalusi characterizes as a kind of twist on the plots of the old 1940s funny animal comics starring cartoon animal stars such as Andy Panda or Bugs Bunny.

"One thing I loved about old [funny animal] comic books is that the characters in the comic books never did *anything* that they did in the cartoons. They were like totally different characters, and their friends were different characters that never appeared in the cartoons," Kricfalusi noted. "I thought, 'that's a really good technique,' and we

John Kricfalusi
Photo by Libby Simon

Richard Pursel
Photo by Libby Simon

want to do a few stories where our characters are completely different. So in some stories Jimmy is a chicken — he's chicken-sized and everything, though he doesn't have a beak. He looks exactly the same as Jimmy, but he's a chicken. He lives with his best friend Billy Chicken, they go on zany adventures, and they're chased by Wally Man. In all the

John Kricfalusi/SPUMCO: "George 'Liquor'" "Jimmy the Idiot Boy" copyright 1994©

George & Jimmy

funny animal cartoons, there's always a bald human who wears a farmer's straw hat and chases them around with a hoe."

In addition to the new material, every issue of **COMIC BOOK** will feature a reprint of a classic example of Marvel humor. Some of the shorts will be drawn and penned by the likes of Basil Wolverton and a pre-*MAD Magazine* Harvey Kurtzman, pulled from Marvel's own massive archives of original 1940s funny animal titles. According to Les Daniels in ***MARVEL: Five Fabulous Decades of the World's Greatest Comics***, Krazy Krow, Ziggy Pig, and Super Rabbit often sold more issues than Captain America or any super hero, and provided steady income for former animation artists such as young Max Fleischer Studio (*Betty Boop*, *Popeye*) alumnus Jack Kirby. Kricfalusi, however, plans to rewrite the text on many of the "hackier" (as he put it) funny animal tales.

always end up having a fist fight, but they love each other afterwards."

Kricfalusi also promised science fiction plotlines like *Earth Needs Women*. . ."I always loved the old science fiction stories where monsters from space would come down and steal our women so they could mate with them. Now, that would be kind of like you going out and mating with a bug. Can you imagine some kind of species that would be attracted to a totally different species? I loved that idea, so I just turned it around. Let's have Jimmy go out and bring back some giant slug creatures."

But Kricfalusi does have a favorite: "We have one called 'Nutty the Friendly Dump'," he said, cracking up. "I'm not going to tell anyone about that one. You just have to wait."

The supporting cast will include George Liquor's real nephews, Slab and Ernie, whom Kricfalusi calls "the meanest kids alive." He added that they are based on his cousins. "All the stuff you see Beavis and Butt-Head do, Slab and Ernie do it. Vince and Dougie, my cousins, did all that stuff, like the firecrackers up the frogs' butts. We have to come up with some new stuff so it doesn't look like Beavis and Butt-Head."

Then there's Sodie Pop, Jimmy's girlfriend. "Sodie is a babe. She's a real babe. Throw away your *Betty and Veronica* comics, this is the real thing, and we've got some hot-blooded cartoonists here drawing this stuff. These are manly cartoonists. Unlike your other animated cartoon-type cartoonists. . .Spumco cartoonists have actually been naked."

How does an idiot get such a hot girlfriend? "Purity," Kricfalusi declared.

If characters such as Slab and Ernie, Billy Chicken, or Sodie get a strong reader response, Kricfalusi added that he would give them their own stories. "Hopefully, they'll spin-off someday into 40 Spumco comics a month which you can't afford," he said. "I'd love to see a separate line of Marvel Comics that are funny comics, all a Spumco/Marvel line or whatever."

According to Pursel, the idea of doing **COMIC BOOK** had been "brewing in John's head for a while." Again, in homage to classic comics, "annuals" and "summer specials", each issue will be an event — jam-packed with a grab-bag of "anything to keep your mind off homework, bills and stuff." Proposed features will include whacked-out ads, public service announcements, puzzle pages, paper dolls, pin-ups, a one-page humorous prose story (another throwback to old humor comics), and one-pagers such as "How To Draw the Spumco Way" and "The History of Gross Things" to be collected by a California schoolteacher who specializes in grossology (answering such burning kid biology questions such as "what are farts and burps and where do they come from?").

The only limit on the number of mini-features is the 64-page length, Kricfalusi said. "The whole point of it is just to keep your mind off of thinking. There's too much of that going on."

Is there anything too "over the top" for the man famous for animating a fart, creating a board game combining necessary body functions and electrocution, and destroying history with the tap of one lone red button?

"I don't know what over the top means," he admitted. "We just do what we think is funny." He paused, as he often does, as if to think out the best way of wording his answer.

"When I go to movies nowadays, I walk away really mad because they're all about violence. I mean, bloody, horrible, gory, disgusting violence. I don't get it. There's something in it that's entertaining? I mean cartoon slapstick violence — like the Road Runner or The Three Stooges — is hilarious. That kind of stuff I would go as far as possible with. It's not blood and gore. I wouldn't go as far as the new *Ren and Stimpy Show*."

He added that nothing is funny unless it has a "context," especially "just sheer grossness for gross sake. It's got to have something to do with the story and be drawn funny and cartoony and ridiculous. It's all up to the artist, the person who's doing it. It's not the idea itself."

While Spumco currently has no contract for TV broadcast, Kricfalusi remained very optimistic that something was around the corner. He is currently acting as a consultant for Turner Broadcasting's *Cartoon Network* and is in negotiation with them to produce some cartoons. He is also producing a Jimmy cartoon, hopefully to air in front of a movie as did the classic Warner Brothers Cartoons.

"Next time they're in a movie theater and a commercial comes on, tell the people who read **MARVEL AGE** to all scream 'We want a Spumco cartoon!'" he said.

As for Liquor, Kricfalusi would like to see him hosting a one-hour prime time variety show in the same format as the *Jackie Gleason Show* in the '50s — "The Wonderful World of Liquor."

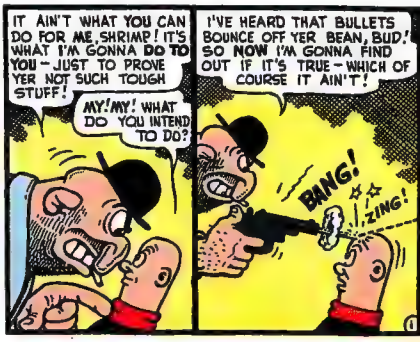
Of course, one burning question remains. Nickelodeon owns the rights to Mr. Horse, but will Kricfalusi's fixation on actor Kirk Douglas take new form in **COMIC BOOK**?

Another pregnant Kricfalusi pause. "*What* fixation? What are you talking about?"

Pause.

"Until Kirk beats the crap out of me, he will keep appearing in everything I do. I love Kirk. He's the greatest actor who ever lived, or at least the *greatest* actor in Hollywood."

POWERHOUSE PEPPER


IT AIN'T WHAT YOU CAN DO FOR ME, SHRIMP! IT'S WHAT I'M GONNA DO TO YOU – JUST TO PROVE YER NOT SUCH TOUGH STUFF!
MY! MY! WHAT DO YOU INTEND TO DO?
I'VE HEARD THAT BULLETS BOUNCE OFF YER BEAN, BUD! SO NOW I'M GONNA FIND OUT IF IT'S TRUE – WHICH OF COURSE IT AIN'T!
BANG!
ZING!

– Anya Martin

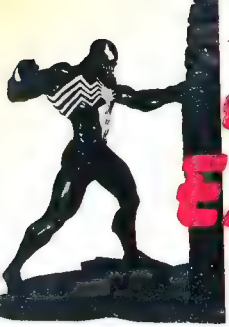
" What fixation ? What fixation are you talking about ? "

"Most funny cartoons aren't funny," he lamented. "I wouldn't rewrite Harvey Kurtzman. . .but there are comics that Marvel's got that are drawn really cool, and we figured we'd make them funny. It's a very weird thing; comics used to be called 'funny books'. I have a million old funny animal comics — a lot of them are drawn great, but whoever wrote them?!"

In **COMIC BOOK #1**, Jimmy gets a job as a turtle food collector, and the Spumco team has begun to assemble an inventory of plots such as "stories about the Middle Ages. These are educational stories here; there's one where Jimmy is a delivery boy — he delivers the plague door-to-door."

Other stories will be set in Kricfalusi's homeland of Canada, where Ren and Stimpy once enlisted as the Royal Canadian Kilted Yaksmen. In an odd punch line that seriously questions the animator's lineage, Kricfalusi reveals that George Liquor regularly goes up north to male-bond with Kricfalusi's "dad".

"They have wilderness adventures, going out to the lake in Quebec and comparing the differences between American and Canadian manhood. They



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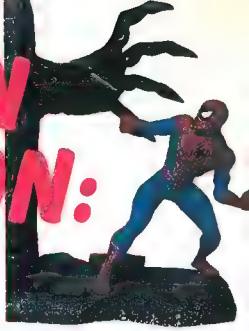


NEW GOODIES BLANKET THE COMICS SCENE

Comic book fans will call it the "fall" of Marvel. From August to December, Marvel characters and logos will be seen on more toys, clothes, posters, and pencils then ever before in history, in a shower of colorful products that threaten to make the autumn trees pale by comparison.

MARVEL MADE

Who knows Marvel better than Marvel? Nobody. So it came as no surprise when a slew of non-comic book products began to appear this summer under the *Marvel Made* label.

But what — other than a fancy new logo — distinguishes a *Marvel Made* product from any other licensed toy or T-shirt found in K-Mart or Caldor?

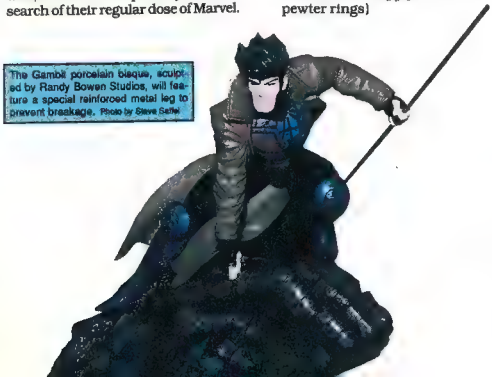
First and foremost, according to Bonnie Berryman, Marvel's Manager of Direct Market Consumer Products, every *Marvel Made* product is designed especially for the fans who are with Marvel month in and month out — the comic book enthusiasts who hit the comic specialty stores in search of their regular dose of Marvel.

A *Marvel Made* logo indicates that a product has been crafted with the stalwart Marvel reader in mind, she added.

Second, designers of these products will always strive for the unique presentation (for example, the *Carnage* wristwatch will feature a two-color, oil and water crystal) and exacting construction (the porcelain *Wolverine* figurine, *Gambit* figurine, and book-ends will be cold-cast by the Randy Bowen Studios for the greatest possible detail).

The following Marvel Made products will hit the comics direct market late this summer and through the fall:

- *Spider-Man vs. Venom* bookends
- *Hulk vs. Thing* bookends
- *Carnage* wristwatch
- *Xavier Institute* Watch (with glow-in-the-dark second hand)
- *Xavier Institute* graduation ring (limited to 250 ten-karat gold rings, 2,500 sterling silver rings, and a limited supply of bronze-pewter rings)
- *Wolverine* figurine (12" tall; hand-painted, individually numbered)
- *Gambit* figurine (also hand-painted and individually numbered)
- *Spider-Man* holiday ornament



The Gambit porcelain bisque, sculpted by Randy Bowen Studios, will feature a special reinforced metal leg to prevent breakage. Photo by Steve Saffel

MASS MARKET, MASS APPEAL

While *Marvel Made* aims to please the direct market fan, other sections of Marvel's Consumer Products department focus, not only on the devoted, but on the *new* enthusiasts who may not make their way to the comic specialty shops, but who enjoy the Marvel characters and more often find themselves in a department store like K-Mart, Wal-Mart, or Toys 'R' Us. "Mass Market" products are those that can be found in the widest variety of stores, Marvel's Manager of Consumer Products Wendy Daniels explained, and they come in all shapes and sizes.

Highlights of the fall '94 releases include:

- **Spider-Man** apparel — children's clothes
- **Boxer shorts** by College Concepts and AME and **socks** by High Point, for adults and kids
- **Marvel neckties** — featuring characters and scenes, from Lakeside Apparel, Ralph Marlin, and Bolero
- **Baseball caps** — all new for 1994 from Logo 7/Universal
- **Comic supplies** by Pro-Guard — comic bags, backing boards
- **Marvel greeting cards** by Oz and Pop Shots
- **Mugs** by Oz
- **Back-To-School supplies** by Impact and Ero, including *X-Men* backpacks, pencils, and lunch packs

- **X-Men throw pillows** by Town and Country Linen
- **Marvel calendars** for both wall and desktop: Andrews and McMeel (page-a-day trivia), Abrams (*classic battles*), Landmark (*X-Men* and *Spider-Man*), Daydream (*X-Men Student Agenda*), and Antioch (*X-Men* mini-calendar).

POSTERS

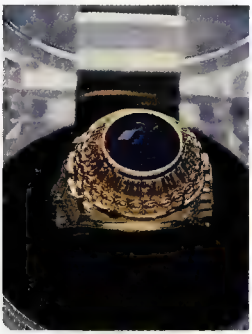
Poster Editor Sarra Mossoff has assembled a team of artists who are creating four *new* masterpieces every other month:

September:
GENERATION X by Chris Bachalo
GHOST RIDER by Glenn Barr
X-MEN by The Brothers Hildebrandt
HULK 2099 by Adam Kubert & Kevin Nowlan (with color by Paul Mounts)

October:
BISHOP by Bob Larkin
SILVER SURFER Vs THANOS by The Brothers Hildebrandt (painted)
ROGUE & GAMBIT
FANTASTIC FOUR #1 by Alex Ross

FOOD GLORIOUS FOOD

Marvel has become a prime participant in many cross-marketing efforts with some of the most disparate of manufacturers. Case in point: Marvel's burgeoning relationship with several food companies. Past efforts have included the wildly successful X-Men/Pizza Hut promotion of last year, this past winter's Hi-C/Marvel partnership. Marvel's Creative Director for Corporate Marketing Jeff Simons enumerated several cross-promotions scheduled for fall 1994, which are to be available in most grocery and convenience stores:



The Nabisco cookie tins will be available through coupons found on packages for products like *Chips Ahoy!*.

NABISCO: (August)
- **Collectible Marvel Cookie Tins** (art by Chris Sprouse)
- **Marvel School Book cover**

TONY'S PIZZA: (August)

A custom Marvel comic offer and contest on specifically-marked boxes *Tony's Pizza* and World Cafe frozen foods.

SPREE and SWEET TARTS CANDIES: (September)

A contest where the grand prize winner will be presented with a drawing of him/herself depicted as a new super hero; drawn by a popular Marvel artist.

GENERAL MILLS: (October)

X-Men Fruit Shape Snacks (box art by Terry Shoemaker, Scott Koblish, and Paul Mounts).

DRAKE'S: (October)

Five custom mini-comics, one each in clearly-marked boxes of *Drake's* snack cakes including *Devil Dogs*, *Yodels*, and *Ring Dings*.

CHEF BOY-AR-DEE: (Early 1995)

X-Men Pasta. Each can will feature a special mission printed on the label. Different releases will feature various heroes, villains, and scenarios that will give new meaning to playing with your food!

THE PLAY'S THE THING

Fall '94 is awash with new action figures, playsets, and video games. Toy Biz, the premier maker of Marvel toys, will release no less than twenty new *X-Men*, *X-Force*, and *Spider-Man* action figures during the back-to-school season (see MARVEL AGE #137 AND #139), plus playsets such as the *Hobgoblin Wing Bomber*, *The Sentinel Playset*, and the *Venom Dress-Up* set for Halloween. Video game players will be on the lookout for *X-Men* II for Sega Genesis (late summer), a completely different *X-Men* II for Sega Game Gear (late fall), and a home version of the new *X-Men* arcade coin-op machine for Genesis (early winter).

From toys, to clothes, to posters, to food: Marvel Entertainment is not just a brand of reading material, it's fast becoming a way of life.

Marvel Ac

Herbie the Robot has had his day.

Like The X-Men and Spider-Man before them, Iron Man and The Fantastic Four are being geared up for the kind of faithful television treatment for which Marvel fans have long hungered. Complete with The Human Torch, the FF return to the screen in September as half of *Marvel Action Hour*, a brand new animated anthology also featuring the armored founder of Force Works.

The syndicated program will air on weekend mornings, and thirteen episodes have already been ordered, with more expected to follow next season. (A list of major TV stations carrying the show can be found in this issue.)

While *Marvel Action Hour* promises to dazzle readers of THE FANTASTIC FOUR, IRON MAN, FORCE WORKS, and WAR MACHINE, the question still remains: With such a packed stable of available Marvel characters, how did Stan Lee and his collaborators at Marvel Films Animation ever decide on the show's stars? The X-Men had been an obvious choice for the screen. So was Spider-Man — the company's signature character. But who to follow? The Hulk? Captain America? The Avengers?

"The F.F. just seemed like a natural," said Lee, who will be hosting a live-action segment at the opening of each show. "They were our first characters. Also, you can do so much with four characters, and get humor in there. . . There wasn't even a question — The F.F. was what we wanted to do.

"As far as Iron Man goes," he continued, "we thought we would look into something that would be *totally* different. IRON MAN involves so much science and so many gadgets, we felt it would be a great high-tech show, and in animation you can do a lot with that."

A similar rationale was offered by Marvel Films President and Chief Executive Officer Avi Arad who, like Lee, serves as co-executive producer on all of the studio's animation projects. "*The Fantastic Four* is funny, imaginative, and intelligent," Arad said. "*Iron Man* is very today, very techno, and has a very different look. Each one covers a different area in our universe, and we're looking for versatility."

FANTASTIC APPEAL

According to Ron Friedman, the *Marvel Action Hour*'s supervising producer and story editor, the TV-readiness of these characters lies in the values they represent — not family values *per se*, but a hipper Marvel-Universe equivalent. A large part of the F.F.'s appeal to him, he said, is the very fact that they *are* a family.

"Everybody recognizes that you *do* have crazy relatives," Friedman said. "What could be crazier than having The Thing as the uncle in your family? And then there's Reed and Sue as this loving couple. . . Like all the characters that Stan Lee helped create, they have human failings, all these flaws and problems, yet they hang together as a family and do miraculous things.

"They don't have misgivings as heroes," he added summing up his take on the FF. And as for their foes: "Even though the villains all have magnificently interesting back stories — as Doctor Doom does — this doesn't excuse their being monsters. We don't deal in gray areas here, where the only difference between the flawed hero and the dangerous pimp is that one had a nice history teacher. It's refreshing, because *The Fantastic Four* is hopeful, and hope is really what fuels all entertainment, from pulp to great works of art."

Iron Man, meanwhile, stands to be

Photographs by Albert L. Ortega

Above: The background painting of Re *Fantastic Four* series) at the Marvel Films an Caesar DeCastro (**above right**), under the Steward (**above right**). The same was don realm of Atlantis (**below**). Other studio artis cle) used to ensure that the entire animation

tion Hour

ed Richards's laboratory was prepared (for the imation studio, by one of the studio artists such as watchful eye of Production Manager Marianne for the background painting of the Sub-Mariner's s prepare character illustrations (throughout artteam illustrates the cast in a cohesive style.

a bit more grounded, showing the precariousness of *The Fantastic Four*'s heroic ideal.

"I think *Iron Man* is the perfect companion piece for *Marvel Action Hour*, because it's a more complex look at what our world is like," Friedman said. "Tony Stark is a dashing billionaire industrialist in great pain because of an accident arranged by The Mandarin. Nonetheless, he always has a light remark and doesn't visit his problems on others. When he goes to the armory and becomes Iron Man, though, the laughs are over, because he's in this deadly secret war against The Mandarin." The very existence of that war will be kept from the public since, Friedman explained, "if everybody knew that The Mandarin and his forces were out there, people wouldn't even bother getting up in the morning. They'd run and hide.

"For me, the analogy is like the father trying to raise a nice family in a rotten neighborhood," he said. "He tries to present the view that life is hopeful and worth living. He copes with whatever disasters there are and frees his family from the burden of fear." So it's not a bad idea to have a heavily armored backup positioned at the city limits of a place called "Hope."

FRIENDS AND FOES

The closest members of Shellhead's "family" will, of necessity, differ slightly from their comic book counterparts. Work on the series began at a point when the transition from Avengers West Coast to Force Works was still being delineated, so Friedman and his creative team opted to simplify the group's link to Iron Man. In the show, War Machine will again hold a civilian post with Stark Enterprises, as will the Scarlet Witch and Spider-Woman. Hawkeye, a loner, will supply outside assistance — sometimes against his will. Rounding out the unnamed unit will be Century, the towering, time-traveling alien introduced in FORCE WORKS #1. (Charter members of the U.S. Agent fan club can look for a guest appearance later this season or next.)

"Iron Man has been around for a while, but the people around him are not as well developed as The Fantastic Four, so we have a bit of leeway," said Producer Glen Hill. "We're really developing how they respond to their environment and the trouble they find themselves in."

A new-look Mandarin will dominate *Iron Man*'s rogues' gallery, playing an even more prominent role than he does in the comic book. One planned storyline will have the ring-wielding villain dispatching a zombie legion to overrun Tony Stark's armory and, ultimately, the entire planet. In another story, The Mandarin will reprogram Stark defense satellites to touch off a worldwide military panic, framing our hero for the act. The series' other recurring menaces — Modok (who returns as a major character in the series), Dreadknight, Whirlwind, Blizzard, The Grey Gargoyle, and Fin Fang Foom — will all serve as minions in these sinister campaigns.

Mighty Marvel synergy, always impressive to witness in cases like *The X-Men* and *Spider-Man*, was on

The Mandarin's Sky Saucer **(above)** and Tony Stark's Armory **(right)** spotlight the high-tech *Iron Man* style. Color design artist Pam Long **(far right)** is a member of the team that makes sure character colors remain consistent. In a recording session, actor Robert Hayes **(below)** of *Airplane* and the *Starman* fame, provides the voice for Iron Man/Tony Stark.

display again in the effort to retool Iron Man for television. Although Editor Nel Yomtov was already looking into a redesign of The Mandarin for the comic, he had artist Dave Ross step up the pace to meet the show's production deadline. When it came time to streamline the supporting cast, WAR MACHINE writer Scott Benson contributed biographical sketches, with an assist from partner Len Kaminski.

"Once they worked out which characters they wanted on the show, Scott had to very cleverly come up with something that would make us happy in the comic book area and also make it palatable to a younger [television] audience," Yomtov said. "So he remolded some of the characters with slightly different origins and motivations, and that's acting as an important reference for the screenplays."

The Fantastic Four has involved less reshaping of story trappings than of tone, since the show's creators aim to give a contemporary feel to the old Lee-Kirby spirit. The landmark MARVELS series recently underscored the idea that the F.F. are supposed to be celebrities in the eyes of the common man. On television, fans will see that celebrity juiced up for the video age, with Reed, Sue, Ben, and *especially* Johnny reveling in their VIP status. (This is *particularly* ironic given that The Human Torch was *replaced* by Herbie the Robot in the 1970s FF cartoon, due to character rights complications.)

"The Fantastic Four are like rock stars," Friedman said. "We've even got them being interviewed by Dick Clark on the first show — they retell their origin during a telethon he's hosting for the Reed Richards Scholarship Fund.

"Everybody knows who they are because they've saved us from horrible things so many times," he added, ticking off a "public enemies list" that will include The Puppet Master, the Skrulls, and The Sub-Mariner and the hordes of Atlantis. "Even though the danger, the menace, is always real, they still can have fun. Iron Man, on the other hand, is far more subdued and serious, because it's a *secret* war he's involved in, and it's necessary for him to keep it a secret in order to preserve any sense of well-being in the world."

EXCLUSIVE TURF

Just as Marvel editorial gave its early super-hero titles their own distinct identities, so too does the *Marvel Action Hour* crew want this show to stand apart from *X-Men* and *Spider-Man*. One means of ensuring this has been to peg *M.A.H.* for

syndication, a measure which gives Marvel literally 100 percent control over the program's content. (Genesis Entertainment, Marvel's partner in syndication, is offering M.A.H. as a complete, finished product ready for domestic distribution. Marvel turns in the shows, and Genesis lines up stations to air them. Internationally, the series will be offered by New World Entertainment, who is also financing the Marvel Films animation studio.) In view of Marvel's thriving relationship with the Fox network, it was hardly essential to go this route, but it was an option worth exploring, according to Arad.

"We already have *X-Men* and *Spider-Man* on Fox, so that's two very important shows on a sensational network," Arad said. "But we want to have other avenues as well, because we have so many characters — that we need our own turf, our own real estate."

Marvel Action Hour will distinguish itself even *more* visibly through Lee's live-action introductions. The one- to two-minute segments will serve as a kind of TV equivalent to MARVEL AGE, offering behind-the-scenes glimpses of Marvel at work, along with a bit of comics history. As a way of further capturing the industry's atmosphere, Friedman plans to shoot some of these openers at this summer's San Diego comic book convention.

The live-action intro concept "was Ron Friedman's suggestion, and I liked it," said Lee, who previously stepped in front of the cameras for the video version of his best-selling book *How to Draw Comics the Marvel Way*. "He asked if I wanted to do it, and I'm pretty much a ham, so I said, 'Sure, it sounds like fun.'

"I think it's a chance to make the show seem a little more personal," he added, "sort of like when Alfred Hitchcock did his television series or when Rod Serling did *The Twilight Zone*. It gave those shows more personality, more of a friendly feeling."

"Stan Lee is to Marvel what Walt Disney was to Disney," Friedman reasoned. "What better spokesman to head up *Marvel Action Hour* than Stan?

"It's not going to be a seminar — it's for entertainment value — but we're going to be discussing topics that a lot of viewers will be interested in," he said. "I think we should have had Stan out there before the public in this mode long ago, because he *is* Marvel, and it just adds a wonderful historical and intellectual note to the whole proceedings."

SOUNDS LIKE A SUPER HERO. . .

Marvel's founding father won't be the only luminary on the program. As Arad noted, "The show is really pretty star-studded. Some interesting names are going to pop out at you." Among the biggest is *Beverly Hills, 90210*'s Brian Austin Green, who's supplying the voice of Johnny Storm. Robert Hays (*Airplane!*, TV's *Starman*) will talk the talk as Tony Stark, while James Avery (Uncle Phil on *The Fresh Prince of Bel-Air*) lends Jim Rhodes a baritone worthy of a hero dubbed War Machine. Even Stan Lee's wife, Joan, will be getting into the act, playing the Baxter Building's cantankerous owner, Miss Forbes.

Musically, the show promises to put Aerosmith's *Simpsons* cameo to shame. Green Jelly, the band that put punk in "The Three Little Pigs", is recording a similarly spirited hard-rocker called "It's Clobberin' Time!", while Foreigner is cutting the signature track for Doctor Doom. Both songs will also air as videos on MTV.

"We expect to land a lot of big names," Friedman said. "The interest is really red hot because there are so many musicians who grew up with these characters and are Marvel freaks, and they just want to be affiliated with this. This is not a wish list, it's a 'do' list."

The program will even have something of a classical bent. In much the same way that timeless compositions were used to pump up *Die Hard* and *Apocalypse Now*, Friedman is using the music of renowned pianist Van Cliburn to give *Iron Man* added muscle.

"The quality and strength of the music is something that Iron Man can actually access" as an emergency power source, Friedman explained. "It's an opportunity for young people who otherwise would not experience great classical music to come upon it in an interesting and entertaining way. And hopefully it will catch people's fancy. In fact, I know it will."

Below, Left to Right: Three of the *Marvel Action Hour* voice actors—Beau Weaver (Mr. Fantastic), Lori Allen (The Invisible Woman), and Chuck McCann (The Thing, Blizzard).

The *Marvel Action Hour* animation crew

HIGH-TECH

Given that both *Iron Man* and *The Fantastic Four* feature brilliant scientific minds pushing the technological envelope, it's only fitting that the *Marvel Action Hour* animators should pursue cutting-edge technology as well. One of the effects they hope to incorporate most heavily is *compositing*, in which animation will be melded on screen with deep space shots and other photographic images. (Think of it as IRON MAN #152's memorable stealth armor cover set in motion.)

Glen Hill and *M.A.H.* Overseas Production Supervisor Paul Strickland were careful to choose studios with the mixed media expertise needed to make compositing work. For *The Fantastic Four* they decided on Wang Films, the Taiwanese animators responsible for episodic versions of *The Little Mermaid* and *Aladdin*. Iron Man will be brought to life by Korea's Rainbow Animation Group, the studio which produces *Where on Earth Is Carmen Sandiego?*

In *Iron Man* especially, morphing looks to be another key effect. Hill grew positively rhapsodic in describing the show's handling of Tony Stark's steely transfiguration: "His armory will be infinitely deep and infinitely high, and all around him will be hundreds of suits of armor. He'll walk in and he'll speak to this beam of light which shoots down from what looks like miles above — it's actually a computer — and he'll say, 'I need deep space-capability armor, cannon on the right shoulder.' The computer will say, 'Step into the light, Mr. Stark,' and the beam of light will check his body proportions, [morphing on] pieces of armor from the suits all around him. The platform he's standing on will lift upward until he's fully armored; then he'll blast off straight into the light and out of a dome at the top of the armory."

"*Iron Man* is very today, very techno. . ."

MODULAR MUSCLE

Marvel Action Hour's manic techno-affinity will spill over into product tie-ins as well. Shedding their former affiliation as part of the *Marvel Super Heroes* action figure collection, both the Fantastic Four and Iron Man will receive their own eponymous Toy Biz lines, complete with vehicles and other accessories. The attachment-heavy Shell-head figure is already being touted as a "Transformer for the new millennium."

Similarly, the show itself is being built for adaptability, ready to receive any number of interlocking components. Constantly brainstorming, Arad would like to see a fan mail segment worked into the program. He also noted that the anthology format leaves the door open for other Marvel heroes to join the roster.

"That's definitely something we're going to do," Arad said. "We want to continue in developing *Marvel Action Hour*. If *The Fantastic Four* turns into a daily show, then we'll put another Marvel property in its place."

Likening the creative platform *M.A.H.* provides to the old *Mickey Mouse Club*, Arad began warbling a familiar tune. "It's our version of M-A-R. . .V-E-L. . ."

And the increasingly apt Stan-and-Walt analogies just keep on coming.

Where Heroes Clash

Marvel Action Hour is slated to appear on Saturday or (most often) Sunday mornings in most major United States television markets. The following stations are among the prime ones that have signed on:

City:	Station:	Day:	Time:
New York	WPIX (Ind.)	Sun.	8 am
Los Angeles	KTLA (Ind.)	Sat.	11 am
Chicago	WPWR (Ind.)	Sun.	8 am
Philadelphia	WPHL (Ind.)	Sun.	10 am
San Francisco	KBHK (Ind.)	Sun.	10 am
Boston	WSBK (Ind.)	Sun.	9 am
Dallas	KTXA (Ind.)	Sun.	8 am
Detroit	WJBK (CBS)	Sat.	7 am
Houston	KTXH (Ind.)	Sun.	9 am
Atlanta	WAGA (CBS)	Sat.	10 am
Miami	WDZL (Ind.)	Sun.	8 am
Pittsburgh	KDKA (CBS)	Sat.	Noon
San Diego	KNSD (NBC)	Sun.	6 am

In all, the show is (as of May) scheduled to appear on more than 100 different stations nationwide.

STAN LEE, CHAIRMAN, MARVEL COMICS/MARVEL FILMS

Stan Lee joined Marvel in the early 1940s, when the company was still "Timely Comics". An editor at 17, he was also Marvel's most prolific writer for three decades, and as editor in chief in the 1960s he ushered in the "Marvel Age of Comics". He wrote as many as five comics a week and introduced the world to The Amazing Spider-Man, The Incredible Hulk, The Fantastic Four, The X-Men, and many more. He was named publisher in 1972 and, with the 1981 launch of Marvel's West Coast animation studio, relocated to Los Angeles. There he turned his efforts to helping coordinate Marvel-related movie and television projects such as *Marvel Action Hour*, for which he will act as co-executive producer, host, and narrator.

PAUL STRICKLAND, OVERSEAS SUPERVISOR

M.A.H.'s link to the world abroad, Strickland has applied his two decades of animation experience to line up the best foreign studios available for the show. He spent the early part of his career with DePatie-Freleng Enterprises, where he handled production chores on *The Pink Panther*, *The Grinch Who Stole Christmas*, and *The Cat in the Hat*. Among his most recent projects are the Opus holiday opus *A Wish for Wings That Work* and the animated *Back to the Future* series.

AVI ARAD, PRESIDENT/CEO

Having joined Marvel Entertainment in 1993, Arad is the executive producer of the upcoming *Marvel Action Hour* and *Spider-Man* series, and thus is pivotal in the effort to move more of Marvel's vivid cast of characters to television and motion pictures. Recognized in the toy field as one of its most prominent influences, his successes have included *My Pretty Ballerina* for Tyco and *Marvel Super Heroes* for Toy Biz — the newest expansion of which will incorporate Iron Man and The Fantastic Four. His other television projects have included *King Arthur and the Knights of Justice* and *Conan the Adventurer*.

RON FRIEDMAN, SUPERVISING PRODUCER/ STORY EDITOR

An architect, artist, and sculptor, Friedman has written more than 500 hours of prime-time television, including *The Odd Couple*, *All in the Family*, and *WKRP in Cincinnati*. On the animation front, he created *GI Joe* for the screen and was heavily involved with all 65 first episodes of *Transformers*. He recently completed the screenplay for *Cage*, a live-action feature to be produced by *The Crow*'s Ed Pressman.

GLEN HILL, PRODUCER

An 18-year veteran of the animation business, Hill recruited and continues to coordinate the efforts of the *Marvel Action Hour* art staff. He's worked for Disney and Hanna-Barbera, among others, and his credits include *The Lord of the Rings*, *The Fox and the Hound*, *The Black Cauldron*, and "hundreds of TV series."

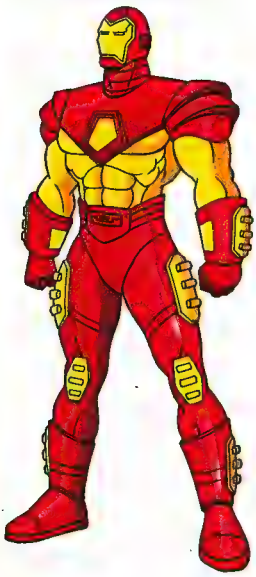
Stan's SOAP BOX

Hi, Heroes!

Animation! Young and old, big and small, everyone loves it. And now, almost overnight it seems, Marvel has become a major animation studio right in the heart of Los Angeles. Let me tell you about it. . .

It started with *The X-Men*. For many years we tried to convince the television networks that The X-Men would be a dynamite hit on TV because our mighty mutants were the world's most popular team of super heroes. But the networks had their heads in the sand, until. . . .

Margaret Loesch, who had been president of our animation company, suddenly changed jobs and became president of the Fox Kids' Network. Margaret had been one of the X-Men's biggest fans when she worked at Marvel with me. Now that she was able to buy shows for the Fox Network, guess what her first choice was? Uh uh, close, but no cigar. It wasn't Howard the Duck. It was The X-Men!



Well, we all know that our merry mutants are one of the biggest hits (if not *the* biggest hit) on Saturday morning TV. So, what could be more natural than for us to decide to produce *another* new cartoon show starring Spider-Man? We offered it to the fabulous Fox network; they grabbed at it enthusiastically and, even as I write these imperishable words, we have a whole new crew of artists and writers working feverishly to bring you Spidey's awesome animated adventures in the very next month or two! (For the exact date and time, watch for it on the Saturday morning listings under the Fox Network in the TV section of your newspaper).

But *hey*, that's only the tip of the iceberg. Now that we've got our animated studio up and running we figured, why stop with just two shows? Even before you could say "Make Mine Marvel" we decided to do a new hour-long weekly spectacular which would give you not one but two Marvel features! It's called *"The Marvel Action Hour"* and it will present a half-hour of The Fantastic Four plus another half-hour of Iron Man, each starring, one after the other, in the most exciting new animated thriller to hit the tube! *The Marvel Action Hour* won't be a network show — meaning it will be seen on different stations, at different times, in different cities — so you'll have to search your newspaper listings for it. As soon as we know the exact time and station for each city, we'll see if we can print the complete list in our regular Marvel mags for your enlightenment and edification.

Now, here are a few inside tips about our new shows (with still more shows to come, but we'll save that for a future write-up). The first thirteen episodes of *Spider-Man* will be based on actual stories from our mags. You'll see Venom and Doc Ock and Kraven the Hunter and the Hobgoblin and the Spider Slayers and Mysterio and the Kingpin and a whole kaboodle of your favorite villains. For the first time, it'll be Spidey in animation as Spidey *should* be done in animation! You're gonna love it!

As for *The Marvel Action Hour*, the Fantastic Four episodes will also be based on the F.F.'s most famous and popular stories, although each of them has been given new, unexpected twists. Our Iron Man stories, on the other hand, feature a whole plethora of surprises and unusual relationships, beginning with the fact that the mysterious and mystical Mandarin has dedicated his life to destroying Tony Stark. I recommend that you miss not a *single* episode, especially because yours truly will be seen, live and in the flesh, narrating each hour-long show! Think of the fun you'll have booing and hissing and throwing things at the screen every time I appear!

And now I leave you with the spell-binding words of super-editor Steve Saffel ringing in our ears. . . *"Qui facit per alium facit per se!"*

Excelsior!

Stan Lee

Greetings, folks. Say "HI" to BROTHER VOODOO, and I'm your host welcoming you to the LAST--yes, I said the LAST--edition of "The FRED HEMBECK Show"!
H'lo.
HEMBECK

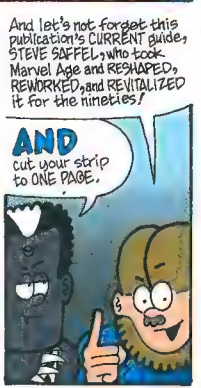
Sadly, as you probably know by now, this is the FINAL issue of MARVEL AGE, a publication I've been proud to have been associated with continuously since the fourteenth issue.
You MISSED two issues.

I haven't actually shown up IN PERSON within these pages for quite some time, but I thought it only FITTING that I close out my run in the company of a fellow I've POKED many a JOKE at over the years, BROTHER VOODOO.
DON'T do me any FAVORS.

CONFESSION time: Jericho Drumm may have been a LAME short term seventies character who never even had his own book, but the REASON I made him the BUTT of my jokes was because I got him CONFUSED with an even LAMER, even SHORTER run sixties character published by the Distinguished Competition, BROTHER POWER, THE GEEK!..heh..
NOW he gets it STRAIGHT?!

In any event, I hope that I've AMUSED and INFORMED you over the years, delving into the deep rich HISTORY of Marvel, as well as alerting you to such breaking success stories as the wildly popular recent Spider-Man and X-Men spin off books---
AND don't forget the SHADOWLINE SAGA, the NEW UNIVERSE, and the cinematic debut of HOWARD the DUCK.

NO one bats a thousand, Bro, but if anyone EVER did, it's the man whose idea it was to provide me with this forum, Marvel Age Editor Emeritus, JIM SALICRUP! Jim, may I simply say that in MY book, you're TOPPS!!
What a CARD


And let's not forget this publication's CURRENT guide, STEVE SAFFEL, who took Marvel Age and RESHAPED, REWORKED, and REVITALIZED it for the nineties!
AND cut your strip to ONE PAGE.

Again, NO ONE'S perfect, but let me say it HAS been an enjoyable experience working with Steve. Finally, though this is the TRITEST statement in SHOWBIZ, it's ALSO the TRUEST: NONE of this could've been POSSIBLE without YOU, the AUDIENCE. Thank you for joining us!
HONK

Any MESSAGE you'd care to impart before we turn out the lights for the LAST time, Brother Voodoo?
Yes. Last year, the GEEK had his own special--howabout someone giving THIS brother a shot?? y'know, I think I'd make a FINE Midnight Son...

Can't you just SEE it? The BROTHER --ALSO a SON!? Talk about your FAMILY VALUES!
Keep your eyes open, folks--I'll be seeing you in the FUNNY PAPERS!!
'Bye--For now!

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2099

SILVER ANNIVERSARY AND BEYOND

Twenty-five is celebrated as a coveted, "silver" milestone.

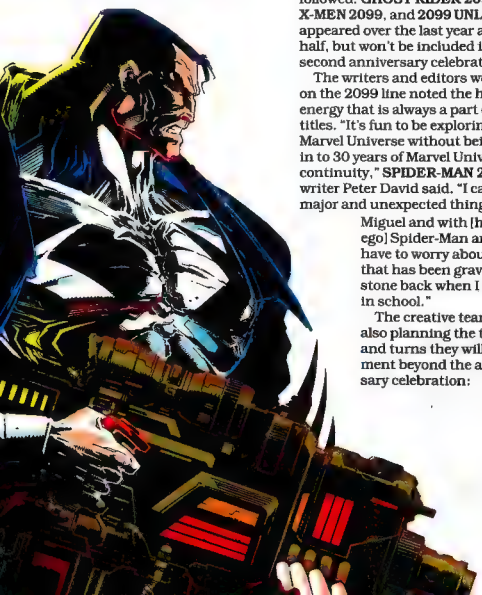
And for Marvel, *2099* is *also* deemed a pivotal number, with the original four Marvel 2099 titles reaching 25th issue milestones: reason enough for double-sized anniversary specials this fall, and a new title — **HULK 2099** — to debut in October.

According to Associate Editor Matt Morra, **SPIDER-MAN 2099 #25** (Sept.), **RAVAGE 2099 #25** (Oct.), **DOOM 2099 #25** (Nov.) and **PUNISHER 2099 #25** (Dec.) will be 48 pages long each, with covers featuring foil and embossing. A two-part story starring **HULK 2099** will be included in **SPIDER-MAN** and **RAVAGE**, while **DOOM** and **PUNISHER** will have a two-part preview of another soon-to-be-released project.

In 1991, Group Editor Joey Cavalieri drafted the blueprint that would be the basis for the titles. Originally, **SPIDER-MAN 2099** and **RAVAGE 2099** were the two books that Stan Lee proposed for the Marvel "World of Tomorrow." Editor in Chief Tom DeFalco added **PUNISHER 2099** to the mix and **DOOM 2099** soon followed. **GHOST RIDER 2099, X-MEN 2099**, and **2099 UNLIMITED** appeared over the last year and a half, but won't be included in the second anniversary celebration.

The writers and editors working on the 2099 line noted the high energy that is always a part of the titles. "It's fun to be exploring in the Marvel Universe without being tied in to 30 years of Marvel Universe continuity," **SPIDER-MAN 2099** writer Peter David said. "I can do major and unexpected things with Miguel and with [his alter ego] Spider-Man and not have to worry about stuff that has been graven in stone back when I was still in school."

The creative teams are also planning the twists and turns they will implement beyond the anniversary celebration:



RAVAGE 2099

"Starting with **RAVAGE #25**, we're taking Ravage in a whole new direction," Morra said. "He's leaving behind New York City, his family, and his entire supporting cast to go completely solo. He's going to be wandering the highways and byways of 2099, exploring all the weird bizarreness that this world has to offer."

Writers Pat Mills and Tony Skinner are joined by new artist Joe Bennet as of **RAVAGE #22.** Morra said Bennet is "incredible, and his take on Ravage is like a Ravage I've never seen before. . . .As part of this storyline, Ravage is pretty much going to be a beast all the time now. He's gradually losing more and more of his humanity, and when you see the way Joe draws him, you're going to say 'there ain't no more humanity *left* in this guy. . .'"

"We read the

Morra elaborated, "We can do *anything* we want to do with this guy and have fun with him, — basically forever — which is what we want to do."

PUNISHER 2099

The adventures of Lt. Jake Gallows, also scripted by Mills and Skinner, continue in spite of the character's incessant urge to put himself in the line of fire. Beginning with **PUNISHER 2099 #20** (this month), Simon Coleby takes the penciling reins from Tom Morgan.

As of the 25th issue, "We're doing a storyline where The Punisher basically goes crazy," Morra said. "He thinks all of his efforts are for naught. What does he try to do? He tries to

kill *every* villain in New York City — *not* an easy task, but when you're nuts, it seems like a good idea. Unfortunately, he may wind up killing himself in the process."

"We have this brand new character, Hotwire, who is actually Jake Gallows' son," Morra revealed. "Let's just say he's not happy to see his father, and vice versa. They don't quite see eye to eye."

SPIDER-MAN 2099

"It's exciting to be exploring this world that Miguel O'Hara is living in," Peter David said. "Something that I am going to be doing more of in the next dozen issues or so is getting him out into the world and seeing other aspects of the United States in the year 2099.

"In issue #25, matters will have come to a head involving Kasey, Tyler Stone, and Miguel to a point where Miguel is about to take a certain action," David offered. "Something totally unexpected happens and his life is never the same again. He winds up going on the run in the company of a former lover of his — Xina Kwan, who was introduced in a **SPIDER-MAN 2099** backup. Xina and Miguel wind up in the independent town of Nightshade, which is bracing for an expected onslaught from Alchemax because they have targeted Nightshade for a hostile takeover."

DOOM 2099

The sovereign ruler of Latveria is also hitting the 25th issue mark in a big way. Writer John Francis Moore said the events are a closely guarded secret, but did reveal some of the mystery being set up in advance. "We're going to introduce another person who claims to be Doom," Moore said. "In **DOOM 2099 #25**, we're going to pit him against *our* Doom."

"I like **DOOM 2099** and playing with the supporting cast," said Moore, who is leaving the series after #25. "I had a chance to introduce a lot of characters I really liked. I enjoyed being able to tell stories that take place in various locales of the traditional Marvel Universe, like the Savage Land, to do spins on those."

HULK 2099

Writer Gerry Jones — with artists Malcolm Davis and Chris Ivy — takes The Hulk from **2099 UNLIMITED** into his new run with **HULK 2099 #1**. In the two-part introduction that runs in **SPIDER-MAN** and **RAVAGE**, Jones will tie up loose ends from **2099 UNLIMITED #6**.

"The Hulk wants to leave, he wants to get out of the city and be out in the wilderness as a wandering wild man," Jones said. "But a bad guy, Draco, in taking over the studio where the Hulk's been working in his secret identity, jeopardizes the lives of people he knew. That will all be woven in with the whole corruption of Southern California in 2099. We'll find out how the futuristic West Coast works."

Jones said **HULK 2099** features "big action, with a lot of dark humor and a twisted vision of society. I like that I don't have to hold back at all as he takes off tearing through things. I like playing with the future Hollywood stuff. I live in California, and I've done work in the L.A. entertainment biz, so I project that into the future and come up with a really warped vision of Hollywood."

2099 UNLIMITED, GHOST RIDER 2099 & X-MEN 2099

Although the other three 2099 books won't tie into the Hulk crossover in the anniversary issues, the books still have a head of steam building for their own #25 issues and beyond.

On **GHOST RIDER 2099**, writer Len Kaminski and new artist Peter Gross (**HELLSTORM**) accelerate the saga of the spectral warbot who haunts cyberspace highways. Editor Evan Skolnick revealed that in issues #6 and #7, **GHOST RIDER 2099** will guest star Spider-Man 2099 when Ghost Rider travels to New York City to obtain an Alchemax drug. "They *don't* like each other," Skolnick said, laughing.

2099 UNLIMITED will continue to introduce new and different characters, as it did with The Hulk. "Fans will get to see writers and artists they've never seen before," Morra said. "**UNLIMITED** is one of the few places where what fans want is what fans get. We read the mail. . .if fans say they like it, they'll get it."

e mail...if fans say they like it, they'll get it."

John Francis Moore, who also writes **X-MEN 2099**, noted, "In the second year of **X-MEN 2099**, we're going to reintroduce Jordan Boone, who was Loki in the 2099 ["Fall of the Hammer"] crossover. He's going to [become] a new character and go through some changes. We're going to find out more about the Theater of Pain which I've been hinting at. We're going to see what happens to Metalhead, who has been transformed into this walking piece of slag metal."

As heroes, villains, and concepts continue to debut at a weekly rate, there will always be something new in the cards for Marvel's world of the future.

Anne C. Fitzpatrick

All good things must come to an end. Same with bad things. It's up to you to decide if this column has been a good or bad thing — but it is coming to an end. Right here, right now, due to the impending transformation of this magazine.

Of the nearly 70 columns I did for **MARVEL AGE** and the 100-odd ones for letters pages or the Bullpen Bulletins, my favorite was for **MARVEL AGE #100**, where I provided a list of 100 random remarks on a variety of topics. I composed them in an intensive weekend. Thinking I would do another 100 for **MARVEL AGE #200**, I've been scrawling down thoughts as they occurred to me, determined to be prepared. I'm currently up to Remark Number 60 or so. Looks like I won't need them — unless. . .yes! I will share them with you here in my last column. Be forewarned — only some have to do with comics; all of them have something to do with the world view of this idiosyncratic comics writer.

101. Pain plus time equals funny.
102. When brushing my teeth, I take an extra three seconds to brush the germs off my tongue.
103. No life is exactly like anyone else's, so it is virtually impossible to learn from others' mistakes.
104. Comic artists improve by the page, comic writers by the story. That's why artists leave titles more rapidly than writers do. They feel they've done all they can sooner.
105. Always give as good as you get. No — give better than you get. Make it a point of honor.
106. I have talent. Big deal. I want genius.
107. We all draw the line somewhere, and we all draw them in different places. Take eating: I won't eat my own species, genus, family, order, or class (mammals), but I will eat within my own subphylum (vertebrates).
108. If they tell you they're not worthy of your love, believe them.
109. Know how old you are in days. Your 10,000th day on Earth is important. No matter how old you get, you will never get more than 5 digits. (Right now I am 14,916 days old.)
110. Tread lightly. The Earth is alive.
111. Koko the sign-language proficient gorilla's greatest insight about humanity: "People frown sometimes."
112. The job of those in the arts is to help people connect with life experiences of people other than themselves, thereby expanding upon their concept of humanness.
113. My friend Mike Carlin once told me his theory that every American movie since the '70s rated PG or above has at least one scene where a man suffers a groin injury. Thereafter, whenever I see such a scene in a movie, I shout out in the theater, "Mike's Maxim!"
114. Know something? Share it.
115. You can't love another person unless you first love yourself. It's not difficult. Find something you and yourself have in common and learn to appreciate it until that appreciation turns to love.
116. Sometimes it takes more creativity to not create something but utilize well something that already exists.
117. You can have any dream you wish, but you'd better strive to be worthy of that dream.
118. When my daughter was two, she asked me why things have to die. I told her something to the effect that things have to make room for new things. At two, you don't want your parents not to know the answers to the hard questions.
119. Do not marry any person whose breath you cannot stand first thing in the morning.
120. There are good accidents and bad accidents, but everything — even your ability to disbelieve what I have just written — is an accident.
121. A bald man once told me he had only so many male hormones and he had better things to do with them than to grow hair.
122. Love something that's unloveable by most people's standards. It's good practice for your spirit.
123. Gruenwald's formula for lunch length: Four people equals one hour. For each additional person add on 10 minutes.
124. We are all cover bands, playing songs composed by our species, our culture, and our time era. Take the trite songs and do an original arrangement. Make good art out of bad by the insight and energy and passion of your specific life force.
125. It's amazing to me that we may learn the ultimate fate of the universe in my lifetime, but we'll never really know if Marilyn Monroe fooled around with JFK.
126. Back when there were still "relaxation centers," I used to rent sensory deprivation tanks. Having never taken hallucinogenic drugs, I was hoping that the chemicals in my brain would provide me with an hallucination. No such luck — though I believe I could hear the distinctive ticking of my grandfather's mantle clock. . .
127. Life is slime. It begins in slime. It thrives on slime. It ends when the slime inside you dries up. Let's keep our slime as clean as possible under the circumstances.
128. Which will come first: the comics medium will gain mainstream respect or there will be a real-life costumed super hero?

Know something? Share it.

129. Rule #1 of good relationships: Never get involved with a person more messed up than you are.
130. Rule #2 of good relationships: Never get involved with a person who has such little interest in your inner life that (s)he's not willing to read everything you write.
131. Rule #3 of relationships: Find someone who wants you, not someone who needs you.
132. Hemingway once said, "Writing is dangerous. Few survive it."
133. If God only helps those who help themselves, does He also only hurt those who hurt themselves?
134. I hate the smell of the inside of my nostrils.
135. You are not entitled to anything. If you get something you did not work for, you'll pay for it in other ways.
136. It takes a while to learn how to deal with a gift you don't want. I recycle them. I have a friend who has difficulty throwing anything away. I send him everything I do not want. Recycling is better than junking.
137. Ask an astronomer the significance of the number 137.
138. You don't have to be a bad person to make good art, writing, music, etc. There's not a negative correlation between niceness and creativity.
139. You can become a good person. All of us are presented with opportunities every single day to be a jerk

or a nice guy. If you train yourself not to choose the jerk option, doing the right thing might become a reflex.
140. What doesn't kill you only makes you funnier.
141. Gruenwald's infallible guide to dream interpretation: 1. Every character in your dream represents some aspect of you. 2. Every event in your dream is something you do or don't want to have happen to you. Sorry, Freud.
142. We live in a "ketchupist" society. Everyone assumes that everyone uses ketchup.
143. Jack Kirby first wrote about the Anti-Life Equation. I figure there's a Life Equation, too. It took me three and a half decades to figure out what the factors were in my own Life Equation. Now I'm working on solving it.
144. I sometimes wish I had never heard music. Now I have a soundtrack going on inside my brain at all times that only turns off when I'm listening to outer music. Ask me at any moment what song is going through my head and I can tell you!
145. Writers take note. All stories boil down to one single plot: Somebody wants something. All you have to do is figure out who that somebody is, what that somebody wants, and what's keeping that somebody from getting it.
146. People's energy determines what happens to them. Some call it luck, some call it karma, some call it vibes. It's just energy.
147. How to get the person of your dreams to fall in love with you: (1.) Make sure s/he is the person of your dreams. (2.) Make sure you're a person worthy of dreaming about. (3.) Don't pretend to be anything you're not.
148. Gruenwald's Principle of Laughter: The more obnoxious a laugh a person has, the more things that person finds funny.
149. The only way to ever find something is to consciously stop looking for it.
150. Every comic book could be somebody's first. Every comic book could be somebody's last.
151. I can go for months without having a self-revelation. Sometimes.
152. Just because the female characters in the two series I was writing a few years ago were traumatized for months doesn't mean I was then having problems with women. Really. In both cases it was part of their character evolution and it resulted in them becoming more empowered.
153. I'm the perfect audience. I give all media experiences a fair shot. I want to like things. You've got to go out of your way to lose my interest, irk me, make me tune out. Just do your job as well as you can and you'll wish your audience was filled with me's.
154. I recently cut off my ponytail after having one for four years. While most of the women I know told me they like me better without it, this homeless guy to whom I always give change told me he liked me better with it. I still give him change.
155. My grandfather told me this joke dozens of times: Two carpenters building a house, one kept throwing half of his nails over his shoulder. First one said, "Why are you throwing away perfectly good nails?" Second one said, "The heads are on the wrong side." The first one said, "You idiot, we can use them on the other side of the house!" It was funny every time. Still is.
156. We live in a "dressingist" society. Everyone assumes everyone else wants dressing with their salad.
157. Common comic creators' fantasy: To travel back in time and start working in the industry before all the good hero names were taken.
158. I wasn't raised Catholic but it still came as a shock to me that certain saints — like Saint Nicholas — had their sainthood taken away from them by Vatican decree. Is there a quota? In Saint Nick's case, I'll bet the Church got irked because he appropriated the name Kris Kringle, which is a corruption of Christ Kinder or "Christ child."

Mark Gruenwald and his daughter Sara

163. It took me years to peel away self-consciousness and find my natural writing voice. It can be done.
164. Comedian Steve Martin said, "I feel very lucky in that I always knew what I wanted to do. . .I don't think you have a minute to spare." I feel the same way. By the time I realized I would probably not become a super hero, I wanted to spend my life making up stories about them.
165. Meld the scrap of the old bar of soap to the body of the new one. Then you can say that cleanliness is next to infinity.
166. I've recently acquired property of my own for the first time in my life, and I am amazed by how fulfilling it is to tend your own land. I'm giving every one of my trees a name from mythology. So far there's Daedalus, Kali, Yggdrasil, Huitzlopochtli, Nicodemus, Shango. . .
167. Ideas are tools to transform brains. Ideas are weapons to combat ignorance. Ideas are friends to comfort you when you're bored.
168. Someday the universe will tire of me and will break me down into the components I came from. Right now I'd mind if that happened, but when the time comes I imagine I will welcome no longer being separate from the rest of reality.

What doesn't kill you only makes you funnier.

159. Speaking of Santa, it's tradition in my house to give one another at least one "Trasha Claus" gift — something you know you'll like better than the recipient does, but you give it anyway.
160. If your child grows up to have different values than you, you have no one to blame but yourself.
161. Even if I'm not doing it for a living someday, I will never outgrow my love for heroic fiction. Why should I?
162. I am certain that if I became rich, it would not corrupt my values. I would love to test this theory out.

You can win

Original Hildebrandt sketches

Just send a completed questionnaire—or an exact facsimile (the *same* size as the original) to:

The *Last* Marvel Age Sweepstakes

Marvel Comics, 387 Park Ave. South, New York, NY 10016

Ten winners receive an *original* (yes, that's **original**) Hildebrandt *Marvel Masterpieces* concept sketch, signed by the Hildebrandts.

Ten winners will receive a photostat of the *Marvel Action Hour* cover art by Ron Lim—in its *original* form—signed by Ron himself.

Five winners get a never-folded copy of the MARVELS promotional poster, signed by painter Alex Ross.

Ten winners get a FORCE WORKS #1 cover, hot off the presses before it was folded or trimmed, signed by artist Tom Tenney.

[Marvel Age #140]

Name:_____

Street Address:_____

City: _____

State: _____ Zip: _____ Apt. #: _____

Age: _____ Phone #: _____

1. Which of the following cards do you buy? Rank in order of interest 1 (most) to 4 (least).

__ Comic cards (ex: Spider-Man, Batman)
__ Fantasy art cards (Boris Vallejo)
__ Movie/TV tie-ins (Jurassic Park, Simpsons)
__ Sports cards (baseball, hockey)

2. What are your leisure activities? (Check all that apply.)

- ❑ Playing sports
- ❑ Reading books
- ❑ Reading comic books
- ❑ Going to movies
- ❑ Watching television
- ❑ Playing video games
- ❑ Outdoor activities (camping, hiking)
- ❑ Playing a musical instrument
- ❑ Playing records

3. How much do you spend on cards per month?

- ❑ $2 to $20
- ❑ $20 to $35
- ❑ $35 to $50
- ❑ above $50

4. Why did you buy this Marvel Age?

- ❑ Brothers Hildebrandt cover
- ❑ Marvel Action Hour cover
- ❑ Articles on comics
- ❑ Articles on movie/TV
- ❑ Articles on trading cards
- ❑ This sweepstakes
- ❑ Other: _____

Copy or cut along dotted line

All entries must be postmarked no later than October 1, 1994, and must be received no later than October 15, 1994. No purchase is necessary, and there is a limit of **one entry per person.** Employees of the Marvel Entertainment Group, Inc. and their family members are not eligible to participate. Winners will be chosen by random drawing, and all winners will be notified by first class mail no later than December 1, 1994. This sweepstakes is sponsored by Marvel Entertainment Group, Inc. For a list of winners, send a self-addressed-stamped-envelope to the above address. Requests for a list of winners must be received by October 15, 1994. Allow four weeks for delivery.

I'M THE BEST THERE IS AT WHAT I DO, AND WHAT I DO IS WRITE

Letters

Send your letters to: MARVEL AGE MAGAZINE, c/o Marvel Comics Group, 387 Park Avenue South, New York, NY 10016.

This month's letter column title comes to us from Mike Shirley of Austin, Texas. Thanks, Mike! Unfortunately, this will also be the *last* title to grace this column. By now, you already know about the exciting changes that are coming, as MARVEL AGE is coming to the end of its run. Don't worry folks, we have a whole *bunch* of new projects in the works for you info-hungry fans, but for now we want to cram in as many of your questions as we can this month. So let's go!

Dear MARVEL AGE,

I'm a really big fan of The X-Men. I collect X-Men cards, comics, etc. I have a list of questions for you:

1) Is Marvel Girl (from the original X-Men) really Jean Grey?

2) Who was that other guy from the original X-Men — not Cyclops, Iceman, Angel, Marvel Girl, or Magneto, but that big muscular guy?

3) What is Wolverine's last name?

Jade Leeper
724 Arnold Ave. N.
T.R.F., MN 56701

Taking your questions in order, Jade:

1) Yup.

2) That's The Beast. You probably didn't recognize him because he wasn't yet blue and furry. Hank's fur was the result of his drinking a mutagenic serum in AMAZING ADVENTURES #11.

3) Good question, and nobody knows the answer. All we *do* know is that his name's Logan. Heck, that might even *be* his last name!

Dear MARVEL AGE:

In the back of Marvel Comics, you have a subscription coupon that asks for the person's name, address, city, state, zip code, age, and sex. Why do you need to know the age and sex of the subscriber? Does it make a difference?

Well, thank you for your time, and as always, Make Mine Marvel!

(Name and address withheld by request)

1) No, "Name", your age and sex won't affect your subscription. But knowing them will let us know a little more about you. As always, we want to know as much as we can about the people reading our comics, and those parts of the subscription form are just one more way of doing it.

Now let's not wait to see our LETTER OF THE MONTH! As usual, we've dug through our tons of mail and found a letter that we think will be of particular interest to the rampaging hordes of Marveldom. Since we're squeezing in lots of questions this issue, our Letter of the Month features some of the ones we hear most often.

Dear Marvel Comics,

Who created the Marvel company?

Do you have a book that tells about every character you've created? I am a major fan of yours, of course.

How did your employees get their jobs? I love to draw, paint, and ink The X-Men. Most people think I'm crazy to like comics and draw the characters since I'm a fifteen-year-old girl. Most everyone thinks boys do this, but I do too. What could I do to become one of you guys?

Sorry if I ask a lot of questions. I'm a very curious person. Thanks for reading my letter.

Melony Chitwood
P.O. Box 492
Aztec, NM 87410

Don't be silly, Melony! It's our pleasure. Considering how many women are working in comics today

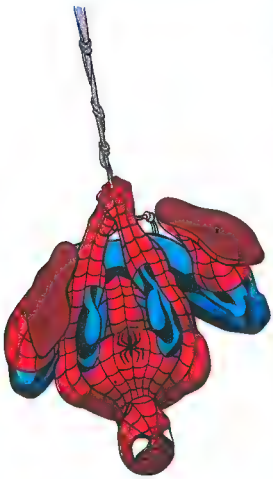
— such as Bobbie Chase, Colleen Doran, Jo Duffy, Ann Nocenti, Marie Severin, Louise Simonson, or Cat Yronwode, just to name a few — we don't think your friends should be calling you crazy, either.

Let's get right to your questions:

According to Les Daniels' book, *Marvel: Five Fabulous Decades of the World's Greatest Comics*, Marvel was the brainchild of its first publisher, Martin Goodman, who started publishing comic books in 1939 at the suggestion of a salesman named Frank Torpey. The current personality of the House of Ideas really took shape in the early 1960's, though, at the hands of (then) Editor in Chief Stan Lee and a Bullpen that included the likes of Jack Kirby, Steve Ditko, Don Heck, and many others.

There is indeed an accessible source of information on most of our characters. It's a series called THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE, and you should be able to find it at your local comics specialty shop.

As for your last two questions, comics professionals come from all kinds of backgrounds. Many of our writers started here as editors (such as Howard Mackie) or even in direct sales (such as Peter David), and many pencilers and inkers (such as Tom Morgan, James Fry, and Chris Ivy) started in our internship program. Others such as Art Adams just kind of exploded on the scene.



If you want to be a writer or artist yourself, then the first step is for you to take classes where you can refine your skills, and practice, practice, practice. You can send submissions to us by writing to "Submissions Editor" at the address atop this column. To learn more about our submissions guidelines, send him a self-addressed-stamped-envelope. Good luck!

Dear Sirs,

I love Hembeck's work! I think Marvel should produce some Hembeck books and just let him do what he does best — talk about comics in general and create whatever comes into his mind. He is a genius.

Paul Smith
7356 W. Beverly Blvd., #2
Los Angeles, CA 90036

We're pretty big fans of the man ourselves, Paul. So we're glad to say that he will be doing work in all of the one-shot collectors' specials that are coming in the months ahead. It may not be a new all-Hembeck series, but we think you'll agree that some Hembeck is 'way better than none at all!

Dear Friends,

I'm sure many of you won't recognize my name, but I wanted to take a minute to say goodbye.

It's hard for me to believe that I've been writing for MARVEL AGE for ten years now. I've done at least 200 articles, including (at one time or another) almost every regular feature in the magazine. Working for MARVEL AGE allowed me to talk to many of my favorite comics creators and break into writing comics myself.

But my absolutely, positively favorite part — more than talking to Frank Miller or Sergio Aragones — has been writing this letter column. Digging through your letters every month, answering your questions, and just hearing what you have to say has been enormously fun. I've tried to make this column a place where you could send questions, comments, and complaints about *anything*, from religion in comics to the secret life of Irving Forbush, and you've never disappointed me.

I'm sorry I couldn't print all your letters or write back personally. There are just too many of you and not enough hours in the day. But please believe me when I say that every one of your letters has been read and every single one is appreciated.

Of course, there's always the chance that we might bring this column back (in some form) if enough of you write to Marvel and ask for it. But until then, I've enjoyed having you all as pen pals and I'll miss you.

See you in the funny papers!

Sholly Fisch
Consulting Editor
MARVEL AGE

checklist

GUEST APPEARANCES

DR. STRANGE #70 1.95
Hulk

INCREDIBLE HULK #422 1.50
Thor

NIGHT THRASHER #15 1.95
Hulk

SOLO #2 (of 4) 1.75
Spider-Man

THUNDERSTRIKE #13 1.50
Nick Fury & Luke Cage

WAR MACHINE #7 1.50
Hawkeye

CROSSOVERS

THE SIGN

48 pages and foil-stamped cover

EXCALIBUR #82 3.50
Part 3 (of 3): The team vs. Phalanx.

IN SECTION NINE

48 pages, foil-stamped covers, bound-in poster

UNCANNY X-MEN #317 2.95
Part 3 (of 4): The penultimate chapter

X-MEN #37 2.95
Part 4 (of 4): The birth of a new mutant team

FINAL SANCTION

48 pages and foil-stamped covers

CABLE #16 3.50
Part 2 (of 2): Can even Cable defeat Phalanx?

LOVE AND RESPONSIBILITY

48 pages, foil-enhanced flip covers

WEB OF SPIDER-MAN #117 2.95
Part 1 (of 4): The shocking return of the Spider-Man clone.

AMAZING SPIDER-MAN #394 2.95
Part 2 (of 4): Spidey vs. Traveller; what will the clone do?

SPIDER-MAN #51 2.95
Part 3 (of 4): the clone's decision

SPECTACULAR SPIDER-MAN #217 2.95
Part 4 (of 4): showdown with Traveller

ANNUALS

64 pages—a tale told from the villain's perspective

SILVER SURFER ANNUAL #7 2.95
Morg fights Firelord and Airwalker.

PUNISHER ANNUAL #7 2.95
"Eurohit," the sequel, and the amazing return of Rapido

X-FORCE ANNUAL #3 2.95
The return of Danielle Moonstar

X-MEN ANNUAL #3 2.95
An all-new, all-deadly Hellfire Club

UP CLOSE

IRON MAN #309 1.50
"After defeating the cyberspace menace of VOR/TEK and regaining control over the Iron Man armor, Stark has to deal with the serious repercussions. It seems as if VOR/TEX had gotten drunk while in possession of Tony's body, and Stark has to deal with the hangover! It's a painful return to an emotional part of Tony's life, which he wishes were long-gone."—*Assistant Editor Mike Marts*

PUNISHER 2099 #19 1.50

RAVAGE 2099 #23 1.50
"The new artist on the PUNISHER, Simon Coleby, is one of the best pencilers to hit Marvel in years and boy does he love the Punisher! I swear I've never seen anyone draw guns this big. RAVAGE also has a new penciller named Joe Bennett, who has turned the Beast Man into the most ferocious animal you've ever seen. You can almost feel the drool coming off the page! ...Let's just say that Ravage leaves behind the city and his family for good, becomes a full-time beast and has a new new partner—an intelligent five-foot-tall bat (No, really, I'm not kidding...)"
—*Associate Editor Matt Morra*

PUNISHER BACK TO SCHOOL SPECIAL #3 2.95
"The BACK TO SCHOOL SPECIALS always give us an opportunity to do something fun and different. In this one Frank takes a job as a cafeteria worker at a high school to track down an illegal drug ring. The chance to see the Punisher serving meatloaf is worth the cover price alone!"
—*Assistant Editor Freddy Mendez*

REN & STIMPY SPECIAL: MASTERS OF TIME AND SPACE 2.95
"This is the first time a 'create-an-adventure' has ever been done in a comic book. Previously it has only been done in novels and children's books. In this issue the reader will get to pick the course of action that will lead our intrepid pair of Captain Ren and Cadet Stimpy into new and darting outer space adventures!"
—*Associate Editor Tim Tuohy*

First Week

2099 UNLIMITED #6 3.95
The Hulk locates Gawain.

ANNEX #3 1.75
The Annex prototype on the loose

BEAUTY & THE BEAST #2 1.50

CABLE #16 2.50
Unenhanced

CABLE #16 3.50
Enhanced

CAPTAIN AMERICA #432 1.50
Free Spirit meets Cap and Diamondback

CLANDESTINE PREVIEW 1.50

DAREDEVIL #333 1.50
Part 1 of a 5 part underground epic

DARKHAWK #44 1.50
Where is Darkhawk?

FANTASTIC FORCE #1 1.50
Unenhanced

FANTASTIC FORCE #1 2.50
Enhanced

FANTASTIC FOUR/ FORCE ASBCAN .75

FORCE WORKS #4 1.50
Black Brigade & Ember.

GROO THE WANDERER #117 2.25

MARVEL COMICS PRESENTS #164 1.75
Tales of New Warriors, Vengeance, and Mace.

NAMOR #55 1.50

REN & STIMPY #23 1.95
The boys wrassle
The Lug Brothers.

SOLO #2 (of 4) 1.75

SPIDER-MAN 2099 #24 1.50
Kasey gains super powers.

SPIDER-MAN: MAXIMUM CARNAGE TPB 24.95

UNCANNY X-MEN #317 1.50
Unenhanced

UNCANNY X-MEN #317 2.95
Enhanced

WEB OF SPIDER-MAN #117 1.50
Unenhanced

WEB OF SPIDER-MAN #117 2.95
Enhanced

X-FORCE ANNUAL #3 2.95

Second Week

AMAZING SPIDER-MAN #394 1.50

AMAZING SPIDER-MAN #394 2.95

BARBIE #46 1.50

BLACKWULF #5 1.50
Who is stalking Lord Tantalus?

BLAKE'S 7 1994 YEARBOOK 7.95

CONAN CLASSIC #5 1.50

CONAN SAGA #91 2.25
Conan battles "The Sorceress of the Swamp."

DEADPOOL #3 (of 4) 2.50

DOCTOR WHO #216 4.95
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Fifth Week

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Art by Andy Kubert, Richard Bennet and Adam Kubert

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
DARREN & MORT	ENTER: **KRAVEN THE HUNTER** 30 YRS. AGO IN **SPIDER-MAN #15**	LIZ BURKE JESUS (WHITEY) GONZALEZ	DEBBIE MARKOWITZ	JOEY CAVALIERI SUE ANNE FARREN MARGARET BOWZER KEVIN TANG	URSULA WARD	MATT FRIEDMAN GARY GUZZO MATT MALEY
1	2	3	4	5	6	
MARK BAGLEY RICHARD PERROTTA		BOB McLEOD DWAYNE TURNER	CHRISTIE SCHEELE KEVIN KOBASIC	TOM ROLSTON		JIM MOONEY BRET BLEVINS ROGER BALL
7	8	9	10	11	12	13
JOHN COSTANZA JIMMY PALMIOTTI MIKE REVELS	TAMMY BROWN		JOHN ROMITA, JR. JOE CALAMARI ALEX SAVIUK	SKIP DIETZ SANTIAGO OLIVERAS DAVID GORIN	GEORGE ROUSSOS DOBY DAENGER	DANA MORESHEAD
14	15	16	17	18	19	20
MARIE SEVERIN BOBBIE CHASE DARLENE DUKE-BAILEY	KATHERINE BEEKMAN	TERRY AUSTIN FELISA GARRIDO		GLENN GREENBERG DIANE RIVERA	BILL WYLIE	MARIANO NICIEZA
21	22	23	24	25	26	
	VIRGINIA SARAYA YANCEY LABAT		HECTOR COLLAZO FREDA RUSSELL RICK PARKER	**DEATHLOK** DEBUTS 20 YEARS AGO IN **ASTONISHING TALES #25**		
28	29	30	31			

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